Exclusive Article on Film Business in Germany

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE

AUGUST 25, 1917 PRICE TEN CENTS

BILLIE BURKE
In Paramount Pictures

Albert De Courville Discusses Stage Conditions

BILLIE BURKE

By Arrangement F. Ziegfeld Jr. *in*

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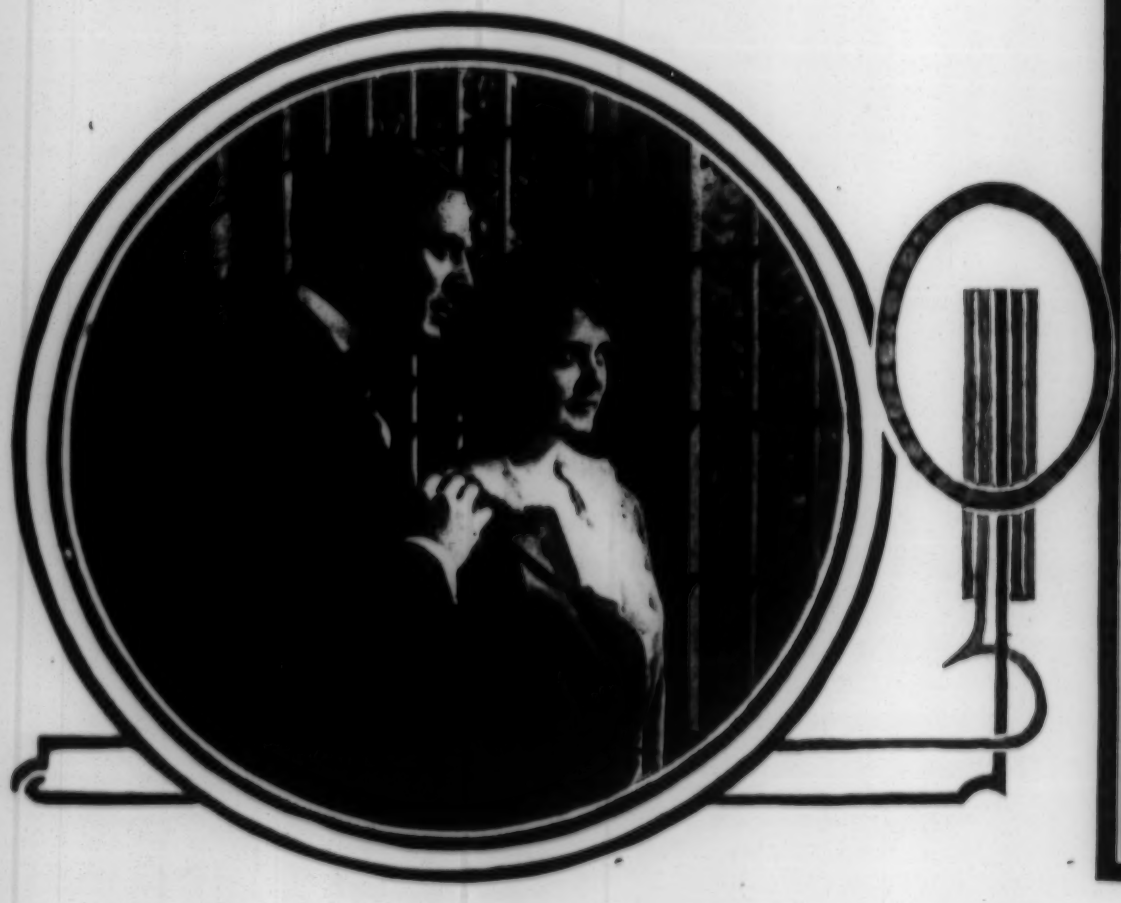

Advertisement

DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

VOLUME LXXVII — NEW YORK, SATURDAY, AUGUST 25, 1917 — No. 2018

MUSICIANS HERE CLAIM EXEMPTION

Object to Military Service Because of Possible Injury to Fingers, It Is Said

American musicians are claiming exemption from service in the army on the ground that the work entailed is of a nature to inflict such injury to the fingers as to prevent them from carrying on their professional duties when their time of service comes to an end. Violinists and pianists, it is reported, are objecting to military service because they believe that any delicacy of touch or command over instruments which they possess will be lost if they are put to a long spell of trench digging and fighting.

The general impression expressed by the musicians is that while they have no right to claim absolute exemption, they are entitled to ask for such employment as will not injure the fingers. This request if granted would naturally exempt them from the firing line or from any post of danger where in the ordinary course of warfare injury might result to the hand or arm or fingers by an enemy missile.

The armies of the Allies include, according to official reports, several painters, violinists, draughtsmen and a score of other occupations in which delicacy of touch is essential to success, and with the exemption in England of Jacob Epstein, the sculptor, there is no outstanding instance of a man asking to be free from military service on the ground that it would prove detrimental to his chances of earning a livelihood in his profession after the war.

Were musicians to be exempted on this ground, journalists, authors, poets, accountants, ball players and others dependent for their living on the deft use of their hands might claim to be placed in the same category, and the local boards would find their work considerably more difficult.

LINDER RETURNS TO FRANCE

Max Linder, the French comedian, is on his way back to France. Linder had planned to appear in many films while in this country but the wounds he received while fighting for his country have kept him confined to his bed during his entire stay in California. As soon as his doctors pronounced him well enough to travel he decided to return to France immediately.

McALLISTER WINS COMMISSION

THE MIRROR inadvertently neglected to mention the name of Paul McAllister in the list published last week of the actors who, as student officers at the Plattsburg camp, had won commissions in the armies of the United States. Mr. McAllister has been appointed a Captain in the Officers' Reserve Corps.

NEW CONTRACT IN FORCE BY SEPT. 1, IT IS EXPECTED

Attorneys for Actors' and Managers' Organizations Preparing Form for Publication—Equity Society to Extend Policy in Middle West

The so-called "equitable" contract which has been agreed upon by committees of both the Actors' Equity Association and the United Managers' Protective Association will be in operation, it is expected, by Sept. 1. To gain ratification by both organizations it is necessary that a few minor considerations be cleared up.

It was reported that the Council of the Equity society at its last session, held Tuesday, Aug. 14, had held up the contract. This was denied by officials of the organization. The Council, it was learned, turned the contract over to its attorney, Paul N. Turner, for final composition and publication. Ligon Johnson, attorney for the managers' association, is co-operating with Mr. Turner in changing the wording and otherwise preparing the contract for publication. All other contracts, which have been devised by the Equity Association, and which are in use by certain managers, will be superseded by the new form when it is placed in operation.

The Council of the actors' organization has arranged a meeting to be held in Chicago, Aug. 23 between the actors and managers for the purpose of extending the uniform contract policy to Chicago. President Francis Wilson and Secretary Howard Kyle will go from here to the session, and they will be joined by Thomas Wise and Albert Bruning, who are playing in Chicago. On the following day a rally will be held at the Chicago offices of the A. E. A. for the purpose of increasing the membership of the organization in the middle West.

ONE MOMENT'S ATTENTION, PLEASE

Adolph Zukor, president of the Famous Players-Lasky Company, has done much and talked little.

His career has been one of accomplishment rather than words.

He conceived the idea of giving foremost stage players the wider audience open to the photoplay, and in affording this idea expression he instituted the so-called feature motion picture.

The world has accepted as a permanent amusement institution the new form of entertainment launched by Mr. Zukor in 1912.

Differences of opinion exist about the best method of producing pictures and distributing them throughout the universe, but no one questions Mr. Zukor's ability to speak with authority about one of the most complex and far-reaching business systems in the country.

Mr. Zukor has consented to write a series of five articles exclusively for Dramatic Mirror of Motion Pictures and the Stage, beginning with the issue of September 8th.

These articles will treat with a frankness and thoroughness never before approached the principles and purposes of a great producing and distributing organization. Mr. Zukor has chosen for his themes (1) Confidence, (2) Individuality, (3) Distribution, (4) Order Out of Chaos, (5) Supply and Demand.

The importance of these articles to exhibitors, to exchange men, to other producers, is evident. Together, they will comprise one of the most significant chapters in the history of motion pictures

Remember the date, September 8th, in Dramatic Mirror of Motion Pictures and the Stage.

TO MAKE SCENERY FOR LONDON

Albert De Courville, the London theatrical manager, who has been in this country several weeks, has commissioned the Law Studios to make a large portion of the scenery for the next musical revue at the London Hippodrome. Mr. De Courville will sail for home this week.

WOULD PRODUCE ON BROADWAY

Edward H. Robins, who for the past seventeen weeks has been producing and acting in stock plays in Toronto with the Robins Players, announces that he is willing to pay any price within reason for a good comedy to present on Broadway this season.

BRITISH MISSION AFTER ACTORS

Recruiting Branch to Publish List of English Players Who Have Not Enlisted

The British Recruiting Mission, which has been stationed in New York for several months, is completing a list of English actors now in this country who have not responded to the call of their country to join the colors. It is reported that over 600 names are in the possession of the mission.

Every effort will be exerted to bring the recalcitrants around to enlisting in some branch of the service. If at the end of a few weeks, however, the result is not satisfactory, the list, it is said, will be published in the London newspapers as well as in the papers of other large cities of Great Britain.

The list is being compiled primarily for the purpose of running down the alleged slackers, but it will also be supplemented by the names of those British actors, who, through age or other incapacities, have been found ineligible for military service. This list, it is planned, will also be made public in order that no injustice may be done to those who are entitled to exemption.

In the last issue of *Equity*, the official organ of the Actors' Equity Association, Sir Johnston Forbes-Robertson appealed stringly to British actors in this country to join the colors and thus disprove the accusations of certain journals of the United States that they were "shirking their duty while enjoying the privilege of American citizenship and benefiting under its protection."

TO BE CALLED THE VANDERBILT

Edward F. Rush and Lyle D. Andrews have decided to rechristen the theater which they are building in West Forty-eighth Street the Vanderbilt. The name originally proposed by the owners was Stuyvesant.

The theater will be ready for occupancy about Nov. 1. It is one of the two new playhouses in the same block in which Mr. Rush is interested, the other being the Norworth, across the way. Definite announcement of the opening attraction is not known, but it is said that Mr. Rush is negotiating with several producers.

MAY PLAY "O'FLAHERTY, V. C."

There is a possibility after all that George Bernard Shaw's military comedy, "O'Flaherty, V. C." will be seen here this season. The MIRROR learns that the Celtic Players, headed by Whitford Kane and J. M. Kerrigan are negotiating for the play for their repertoire. Plays by Lady Gregory, John Masefield, St. John Ervine, and Lord Dunsany are also being acquired.

Kane scored a great success as the bashful bridegroom in "Hobson's Choice," while Kerrigan won distinction as the Irish soldier in "Out There."

GRACE GEORGE APPEARS IN NEW COMEDY

Plays a New Type of Adventuress in William Hurlbut's "Mrs. Prudence"—"The Jackknife Man" Also Presented

ASBURY PARK, N. J. (*Special*).—Theatergoers here had the opportunity of seeing two "try-outs" at the Savoy Theater during the week beginning Aug. 13. William A. Brady presented Grace George in a new comedy, "Mrs. Prudence," by William Hurlbut, and the Henry B. Harris Estate offered a new comedy, "The Jacknife Man."

Though cleverly written, we doubt whether the comedy would satisfy the theater public were it not for Grace George and a capable cast. Admirers are treated to a new Grace George in the play. A very alluring character, indeed, and admirably portrayed. As Cordelia, Miss George plays a type of adventuress—a mother, who only discovers her maternity eighteen years after the birth of a son; she then endeavors to crowd into twenty-four hours the love and devotion that she had denied the boy she had run away from. Cursed with two devils, boredom and a perverted sense of humor, Cordelia eloped to Europe with an admirer, only, however, as a means to rid herself of the husband that she did not love. After arriving in Europe, not caring for the one with whom she had eloped, she also discarded him.

After eighteen years spent in Europe, she returned to America and made her appearance at the home of a former friend. While in her friend's home she hears her son, although she does not know at the time who he is, defending a woman whom he does not know, but who is his mother. This is her first awakening. Later she discovers that her son has embezzled money from his employer to pay blackmailers to prevent them publishing his mother's past. She learns that her son needs $14,000 to save him from disgrace, and Mrs. Prudence accepts the money from an apparent admirer, who immediately tells the circumstances to her lover. The latter's faith apparently still unshaken, she tells him that doubt is bound to enter his mind later on, hence they must part. Thus the happiness we had anticipated is lost.

The work of Norval Keedwell as the son (David Ebbing) was especially praiseworthy. Others in the cast were John Cromwell, Howard Kyle, H. E. Herbert, Albert Gran, Dudley Clements, Harry B. Yard, Kathleen Comegys, Norah Lamison, Gwendolyn Piers, Anita Irving Wood, Florence Burdette and Imogene Fairchild.

"The Jacknife Man" is a comedy in three acts by Lee Wilson Dodd, based on the book of the same name by Ellis Parker Butler. The following were in the cast: Frederick Strong, Lucia Moore, George Farren, Frank Bacon, Mrs. Jacques Martin, Lotus Mary Robb, Frank Morgan, Mary Alden, Freddy Verdi, Horace James, Frederick Burton. Lester Cunningham, Lambert Stewart and Argule Campbell.

LAMBERT STEWART.

MAIL FOR FRANCE ORDER

A recent order issued by the Office of the Postmaster General in Washington affecting the sending of articles via parcel post is of interest to the friends and relatives of those men of the theatrical profession in the government service who have already gone to France, or who are soon to sail.

Parcels of fourth class or domestic parcel post matter not exceeding twenty pounds in weight going from this country to the troops in Europe, and parcels sent by the latter to the United States are subject to the Postoffice Department's domestic classification, conditions and rates of postage, the eighth zone-rate of 12 cents for each pound or fraction thereof. Such parcels, however, may not be registered, insured or sent C. O. D.

Parcels should be addressed to the American soldiers as follows: (1) name of addressee; (2) official designation of unit to which addressee belongs; (3) the words "American Expeditionary Forces." Every parcel must bear the sender's name and address, which should be placed in the upper left hand corner of the address side.

"THE PURPLE ROAD" TO BE REVIVED

"The Purple Road," an operetta written by William Cary Duncan, who collaborated with Rida Johnson Young on "His Little Widows," will be revived this season on Broadway. It was first presented at the Liberty Theater several years ago.

White, N. Y.

ERNEST TRUEX AND RICHARD BENNETT.

Appearing Respectively as a Parent by Proxy and a Serious-minded Eugenist in "The Very Idea."

LOUIS MANN HEADLINES AT PALACE

Dolly Sisters, Frank Fay and Bankoff and Girlie Are Prominent Features of New Bill

The headline honors at the Palace Theater this week are divided between Louis Mann and the Dolly Sisters, who remain for a third week. Mr. Mann appears in a playlet written for him by Clara Lipman and Samuel Shipman, called "The Good for Nothing." He, of course, plays a dialect role, filled with comedy and pathos. The Dolly Sisters, still assisted by Jean Schwartz, offer several new dancing numbers.

Frank Fay, whose marital troubles have brought him into the limelight of late does a "single" called "What's It All About?" a question that his friends and the public have frequently asked since his marriage to Frances White. Mr. Fay has a likable personality, which helps him considerably in putting across his material. A new prima donna to the two-a-day makes her Broadway debut on this week's program. Her repertory is made up of well-chosen numbers, and her attractive appearance shares popularity with her singing. Bankoff and Girlie present a new and original program of dances. This pair of steppers, who are always accorded a warm reception at the Palace, meet with as much approval as ever.

Savoy and Brennan, the Arnaut Brothers, Jack Alfred and Company, and the Hearst-Pathe news pictures comprise the balance of the program.

White, N. Y.

THE LANDLADY (ZELDA SEARS) IN "MARY'S ANKLE" SEEKS THE AID OF A PHYSICIAN (BERT LYTELL) FOR HER SICK PARROT

LAMBS CLUB TO HAVE MILITIA UNIT

Company to Be Organized Which Will Be Drilled by Own Members Who Have Qualified at Plattsburg

A petition is being circulated at the Lambs Club seeking endorsements to a request of the War Department to consider favorably the application of several members for admittance to the Plattsburg training camp. It is the plan of the Lambs to have their members who have been admitted, to be detailed to the training of the club this Autumn instead of being assigned immediately to some regiment. Several members of the Lambs have already received commissions in the army while others are in training at various military camps.

The Club is arranging to organize a militia company of its own and would like to have those members in the service detailed to train the unit. One of the officers will be Henry Mortimer, a graduate of last year's Plattsburg camp. The company will be organized in a manner similar to regular army units. Drills will be conducted and later, when it is believed the training has been sufficient, the organization will ask the Government to incorporate it into the national forces for the purposes of home defense.

FIRST PERFORMANCE OF MASEFIELD PLAY

"The Tragedy of Nan" Is Given by Modern Players in Milwaukee

The first performance in America of John Masefield's "The Tragedy of Nan" was given by the Modern Players at the Pabst Theater, Milwaukee, recently. The audience that attended the premiere was rather small, owing to the excessive heat, but the play was enthusiastically received. Frances Carson is said to have been the most effective of the cast in the role of Nan's hypocritical cousin. Cathleen Nesbitt gave an intelligent reading of the name part and Grace Peters made herself artistically hateful as the plotting aunt, while Lionell Atwill was beset with first-night difficulties that hampered his performance of the changeable lover. There were nine other characters in the production, which was in every sense, particularly in its realistic detail, in keeping with the standing of the poet whose name it bears.

"The Tragedy" observes Aristotle's unities of time, place and action. The three acts are set in the same room—a farm kitchen—on the night of a party, the time covered being almost identical with that of the play. And the action is confined to the effect upon Nan of the telling, among her friends, of the story of her father's stealing a sheep and being hanged for it. It moves forward as resistlessly as Greek tragedy.

NEW THEATER ELASTIC

The long-awaited theater which may expand its seating capacity when its roof shelters a big success and contract when the offering lacks popular appeal has been realized by the new Broadhurst Theater in West Forty-fourth Street.

The theater is built on the principle of the accordion. By extending the rear of the orchestra the seating capacity may be increased from 550 to 680 chairs, and when reduced the space occupied by the last four rows of seats become converted into a promenade or lounge room by the installation of a mobile barrier. A false platform laid in sections covers the pitch of the floor.

MME. BERNHARDT'S NEW REPERTOIRE

New Play, "Star in Night," Included—"Camille" to Be Presented

Sarah Bernhardt will open her season at the Knickerbocker Theater on Saturday night, Sept. 1. This will be her ninth visit to New York. Her repertoire will include a new play, "The Star in the Night" (L'Etoile dans la Nuit) by Henri Cain and E. Guérinon; the trial scene from of "The Merchant of Venice," in which she will appear as Portia; the trial scene from "Madame X," in which she will play the son.

She will also appear in "Du Théâtre au Champs d'Honneur," written by a French officer at the front; in the balcony scene of "Romeo and Juliet"; in the trial scene of "Joan of Arc"; as "Cléopatre," in the play by Henri Cain and her son, Maurice Bernhardt; as "L'Aiglon" by Edmond Rostand; as "Hécube," by her son and Réne Chavance, and in her world-famous impersonation of Camille in "La Dame aux Camélias." There will be daily matinees.

END OF LONG RUN

"The Country Cousin" Will Follow "Turn to the Right" at the Gaiety

The long run of "Turn to the Right," at the Gaiety Theater, will come to an end on Sept. 1, and Klaw and Erlanger, who arrange the bookings for the house, have decided to present on the following Monday "The Country Cousin," which they are producing in conjunction with George C. Tyler. "The Country Cousin," a comedy of American life, written by Booth Tarkington and Julian Street, will play a preliminary week in Washington. Last Spring the piece was tried out on the road, and pronounced ready for New York consumption. Alexandra Carlisle will act the leading role, which is that of a typical Middle West girl. The "Turn to the Right" company leaving the Gaiety Theater will open an indefinite engagement in Boston.

White, N. Y.

BARNEY BERNARD,
Appears as Abe Potash in "Business Before Pleasure," the Latest Sequel to the "Potash-Perlmutter" Series

HEARD ON THE RIALTO

A report from London states that a musical comedy was recently produced in Leeds in which no men appeared in the chorus and the part of the juvenile was taken by a woman.

Another change was recorded among the New York dramatic critics last week, Ralph Block having succeeded Heywood Broun on the *Tribune*. Mr. Block was formerly on the staff of the *Tribune's* magazine department. Previously he was dramatic critic of the Kansas City *Star*.

George S. Kaufman will continue as dramatic editor of the *Tribune*.

No play of the new season has established the great success which attended "Turn to the Right" and "Cheating Cheaters" at this time last year.

Harmony has no place in the operation of a jazz band. When not committing unforgetable assault upon the ears of cabaret patrons by means of instruments chiefly identified with the kitchen, it strives for discord in the ranks of its members. A dissension which has found its way to the courts recently sprung up in the jazz band employed by the Dolly Sisters in their vaudeville act. It appears that the members of the band contracted for an engagement at a flat salary of $165 a week. At the close of the engagement Marie Lucas, the manager, withheld, it is charged, $75 of the total week's pay. The members of the band became thereupon extremely discordant, at the same time harmoniously agreeing to take the matter up before Magistrate McQuade in the Washington Heights police court, where Miss Lucas was charged with grand larceny. While the latter denied the charge she was held in $1,000 bail to await the action of the grand jury. Since this episode the band, it is said, is more tireless than ever in deafening the ear drums of its hearers.

Harry Corson Clarke, America's globe-trotting actor, has written George Broadhurst from India, that he had just completed a several weeks' engagement in Ceylon in "What Happened to Jones," and that he was on his way to Bombay where he proposed to play the farce for an indefinite season, under the management of Maurice E. Bandman.

Following the example of Percy Grainger, Ernest Schelling, the pianist, has enlisted in the service of the Government. He recently received a commission as a captain in the army to act as interpreter. He intends to give up his piano recitals for the period of the war.

Percy Grainger at present is an oboe player in the Fifteenth Band of the Coast Artillery Corps.

August climate has inspired Edwin Wallace Dunn to a new poetic outburst in booming his attraction. In the following manner he describes the hot weather charms of the chorus girls in "Hitchy-Koo":

Chorus girls
In "Hitchy-Koo"
Wear costumes
Very peek-a-boo.
So, as a rule,
They keep quite cool,
For Hitchy has ideas of dress
With not a single skirt to press,
So, the costumes they possess
Are decollette,
I should say
Nine-tenths peek
And one-tenth boo,
How the "Follies"
Envy you
Chorus
Girls
In
"Hitchy-Koo."

"Friend Martha," it develops from Broadway gossip, was originally intended for Billie Burke. Charles Frohman had accepted the comedy and carried a copy with him on the *Lusitania*. When Miss Burke withdrew from the Frohman company, the play passed into other hands. It eventually became the property of Edgar MacGregor, who believed that its leading role was suited to the talents and personality of his wife, Oza Waldrop. He presented it in Rochester a year ago during his management of the Manhattan Players at the Lyceum Theater in that city, and the success of the play at its trial production with Miss Waldrop in the principal part encouraged him to seek a New York presentation.

PLATT PRODUCES FULDA PLAY

Milwaukee (Special). George Foster Platt produced for the first time in this country Ludwig Fulda's drama, "The Pirates," in the Pabst Theatre, last Monday night, Aug. 20. Louis N. Parker adapted the play from the original German. Wallis Clark will make his last appearance in Mr. Platt's company in this play, and will return to New York to play his original role in "Peter Ibbetson," which will resume its run at the Republic Sept. 3.

MAJOR BARLOW ON DUTY

Major Reginald Barlow, the first actor to win a commission in the American armies in the present war, has been transferred from Plattsburg to Ayer, Mass., where the Massachusetts quota for the national army will assemble. Major Barlow has orders to begin the erection of a huge stadium wherein traveling theatrical organizations will play for the entertainment of the men in training. Later, he will be engaged in drilling men.

JOSEPH MONTROSE,
Who Will Have Charge of Klaw and Erlanger's Traveling Stock Company on the Pacific Coast.

ADOLPH PHILIPP TO DIRECT SEASON

Comedian Acquires Yorkville Theater—To Produce Eight New Plays During Winter

Adolph Philipp will be the principal comedian and the director of a company that will appear at the Yorkville Theater the coming Winter. The season will open Wednesday night, Sept. 12, and during its course some of Mr. Philipp's former successes will be revived and new plays will be produced with the idea of determining their fitness for presentation on Broadway. The first offering will be the actor-manager's farce, "The Landlady." Among the other pieces that will be revived will be "Adele," "The Midnight Girl," "The Girl Who Smiles," and "My New York."

Mr. Philipp and Mr. Rachmann, who is associated with him in the management of the Yorkville, have acquired the production rights to the following pieces from which they will choose the remainder of the Winter's repertoire: "The Movie Star," by Haller and Werner; "It's Easy," a French farce by Jules Fabre; "Three Good Things," a comedy by Charles Renaud; "A Joy Ride," a musical comedy by Mr. Philipp; "That Night," a farce by Richard Hall; "A Kiss in the Dark," a comedy by James Watson, and "The Bank Cashier," a drama by François Picard.

SET FARCE TO MUSIC

Savage to Produce Woolf-Kern Version of "Excuse Me"

Henry W. Savage has accepted from Edgar Allan Woolf and Jerome Kern the book and score of a musical comedy version of Rupert Hughes's farce, "Excuse Me." It will bear a new title, not yet selected, and will be ready for New York production October 15. The story of "Excuse Me" concerns a young couple's elopement across the continent. The engagement of the principals and chorus has begun. Mr. Savage, it is reported, has commissioned Witter Bynner, the poet, to write a sequel to "Everywoman," the "modern morality play," by the late Walter Browne, which was presented several years ago.

ESTABLISHED JANUARY 4, 1879

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

WHAT WILL THE PUBLIC PAY?

WHAT is going to be done about advancing the admission price of the average motion picture theater from ten to fifteen cents? No question at present confronting the industry is more vital.

Advocates of the higher scale are numerous among the producers, the most outspoken in his convictions being JOHN R. FREULER, president of the Mutual Film Corporation, and, as might be expected, the managing directors of New York's two leading photoplay houses believe that the public would not object. S. L. ROTHAPFEL of the Rialto and H. E. EDEL of the Strand, both presented reasonable arguments, in last week's MIRROR, for the advance.

But what of the house located in a small and not over wealthy community, where expenditures are of necessity moderate and profits are in proportion? What of the theater whose clientele consists of families that keep track of every penny? Do the managers of these houses believe that their receipts would increase or diminish with a raise in prices?

We have heard from Broadway, New York, and now we will welcome expressions of opinion from all the hundreds of Main streets running north and south and east and west throughout the land.

What is your view of the price question, Mr. Small City, Large Town and Village Exhibitor?

TELLING THE TRUTH ABOUT PICTURES

"AT the next session of the Legislature, I shall have a measure introduced compelling producers to conspicuously brand each positive point of film with the date of the production and the date of the copyright. This practice is common in the publication of books and other works—why should the films be different?"

The foregoing is an extract from a statement issued by M. A. SCHLESINGER, president of the Mayfair Film Corporation, who is determined to fight what he considers a prevalent injustice to producers and players alike. Mr. SCHLESINGER is a practicing attorney, a practical motion picture man, who for a number of years has represented South African film interests in this country, and latterly a producer. As it has been his custom to carry through what he started, it is highly probable that more will be heard of the proposed measure.

Obviously, there is no opposition here to the reissue frankly labeled as such. The complaint is aimed at the old photoplay masquerading as a new product, starring a player who has won a reputation in pictures of later origin. There certainly is material for consideration in Mr. SCHLESINGER's contention.

Consider the history of many of our photoplay stars. A few years ago, in numerous instances, actors and actresses of present-day prominence were appearing unheralded in subordinate roles. Through their own ability, or through expensive publicity, or owing to a combination of both, they have since advanced to a high place in public favor. The pictures they appear in and the roles they play are quite different from those of the earlier period.

It is somewhat ridiculous, then, and injurious to the player's reputation, also to the producer responsible for the star's later successes, to resurrect an old picture and advertise it as the work of said star. Patrons who are attracted by the announcement and find that their favorite appears in only a few inconsequential scenes are certain to be disappointed; moreover, the force of subsequent advertising concerning productions that reveal the actual worth of the player is discounted.

There is nothing in the contemplated measure to prevent the widest possible distribution of all marketable film, merely a stipulation that exhibitors and the public be permitted to know the date of its manufacture. This is reasonable.

PLAY FAIR WITH THE GOVERNMENT

THE decision of the Senate Committee to exclude small motion picture theaters from the special war tax to be placed on those charging an admission fee of twenty-five cents or more is, of course, welcome news to the great body of exhibitors. They have been treated fairly by the Government and may justly be asked for fair treatment in return.

Opportunities for managers of photoplay houses to show their willingness to shoulder a share of the burdens of the country will be numerous in coming months and there will be no excuse for a reluctant response. Every screen in the country should be placed at the disposal of the Government for a reasonable time each day. The demands will not be excessive; they will not be of a kind to interfere seriously with the continuity of a performance and they will make possible a complete justification of the motion picture as an unparalelled medium for influencing public thought.

Patriotic impulse should be enough to assure the co-operation of theater managers at this time; but if a more personal incentive is needed it may be observed that in years to come the industry will profit by acquitting itself creditably when its assistance was needed.

FINDING STRENGTH IN UNITY

EVER since the earliest days of the motion picture business the tendency has been towards combinations. The breaking up of one combine has been the signal for the formation of another, a condition that gives no indications of altering.

State rights buyers represent about as independent an element as the business possesses, yet even they realize the advantages of getting together and pooling their interests. If they can't all agree about the best buying plan, why it is a simple matter for those who think one way to form their own organization and those harboring different views may unite in another combine.

During the past few weeks a number of the most successful state rights men in the country have registered their faith in co-operative business by forming two alliances, one under the leadership of SOL LESSER, the other headed by JOSEPH F. LEE. After all, the only way to meet organization successfully is to organize.

NEWSPAPER CHARACTERS IN PLAYS

THE London *Stage* kindly calls for somebody to write a play or a sketch portraying a real journalist, not necessarily as the hero of the piece, but something a little removed from a clumsy buffoon or a driveling idiot.

The call should not be to the English playwright alone, and we do not understand that the *Stage* means to confine the sound of its clarion to the playmakers of any one country. Nevertheless, English playwrights are responsible for making the newspaper character of a play a buffoon or a driveling idiot. As our London contemporary truthfully says, SHERIDAN started it. We have no data on what constituted a newspaper man—a reporter in SHERIDAN's day. But other English playwrights since SHERIDAN have followed him whenever they created a newspaper character, and the *Stage* runs down the gamut until it finds that JOHN GALSWORTHY in "The Foundations" makes no improvement in the newspaper man in his play on the one turned out by SHERIDAN.

Few American playwrights who have had occasion to introduce the newspaper man as a character, have made any strenuous effort to belittle the profession, as far as we remember, except in cheap comedy the mission of which is to caricature every profession and everybody.

One reason why they have not done so, is that the American playwright frequently is the outgrowth of the newspaper man, and the ethics of the playwright forbids him to "befoul his own nest." Another reason is, that the newspaper reporter of to-day—we say reporter, because that is the branch of the business that is tarred, if anything of that sort is done—does nothing, nor does he write anything out of which caricature can be made. Newspaper business of this day is a profession. If it has attained that altitude in England, or in any other country, it can stand on its merit. If it has not, it deserves to be caricatured.

The play's the thing—or at least it is becoming to be—even in motion pictures. An announcement from the General Film Company states that hereafter concentration will be made upon the dramatic value of the story screened, rather than upon the personality of the player who has the leading role in the picture.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"The Lassoo," Agreeable Comedy; "The Inner Man," Drama of Criminal Regeneration; "Business Before Pleasure" Another Potash and Perlmutter Comedy; "Daybreak," Adroit Melodrama; "Maytime"

"THE LASSOO"

Comedy in Four Acts, by Victor Mapes. Produced at the Lyceum Theater, Aug. 13.

Harold Brown.....Shelley Hull
Byron Hawksley.....Edward Abeles
Judge Brewster.....George Backus
George T. Stockman.....Burton Churchill
Schuyler Hazlett.....Robert Adams
Jake Durkin.....Sam Colt
McPherson.....Walter Colligan
Bobbie Crocker.....Guy Milham
Mildred Brown.....Phoebe Foster
Blanche Duval.....Beatrice Noyes
Amy Crocker.....Helen Westley
Mrs. Latimer.....Eleanor Gordon
Pamela Gast.....Lillian Cooper
Miss Stilton.....Beatrice Warren
Miss Klinger.....Florence Johns
Hilda.....Florence Beresford

"The Lassoo," described as a "modern society comedy," can be termed in many respects a companion piece to that theatrical confection of two seasons ago, "The Cinderella Man." In the latter Shelley Hull, impecunious author and Phoebe Foster, wealthy society girl, appeared as a couple of youthful and resourceful lovers. In Mr. Mapes's latest play Mr. Hull is still an author, comparatively successful, while Miss Foster continues to have a large acquaintance of fashionable folk. And they are married. Life begins for them roseate and blissful, ensconced as they are in an attractive little cottage on Long Island. The cold, bleak, snow-topped-roof days of "The Cinderella Man" seem permanently forgotten.

But when the sun shines brightest, and the grand, sweet song of love finds enjoyable repetition there appears on the horizon the gaunt figure of poverty—a poverty superinduced by an overpowering ambition and an indomitable faith in mankind on the part of the bridgroom, and a reckless extravagance on the part of the young wife.

The bride's jealousy of her husband's actress friend—a slangy but fine-hearted girl, who has sublime confidence in the playwriting skill of the young author—is a contributing factor to the disillusionment which spreads over the household, and we behold temporary shallows in the matrimonial sea of the Hulls. All is righted in the end, however, upon Miss Foster's gradual realization of Mr. Hull's worth, and a reconciliation takes place in a motion picture studio where the author has taken a substantial financial refuge as a scenario writer.

Mr. Mapes has fashioned an agreeable comedy and one which is fortunately (for the box office) keyed in the atmosphere of youth and springtime. There has been no attempt to satirize the manners of a Summer colony's idle set, the promise of which was present at the beginning of the play. Instead we are given the picture sufficiently good for purposes of contrast of the Broadway friends of the author and the smart and sophisticated Long Island associates of his wife.

Had the conflict between these two classes of society been developed to the point where a judgment of their values were necessary to permanent peace in the dovecote of the young people, a vigorous and interesting comedy effect might have been obtained. Mr. Mapes neglects the opportunity and is content to proceed upon the well-trod path of serious drama—a drama based upon such familiar expedients as misunderstanding and remorse. The dialogue, for the most part is facile and pleasing.

Mr. Hull appeared charmingly as the superlatively patient hero, and Miss Foster gave the appropriate blend of naivety and shrewishness to the part of the thoughtless wife. Beatrice Noyes won success as the crude but loyal actress. Edward Abeles made an irresponsible actor a definite characterization, and Burton Churchill was a genial and alert film magnate.

"THE INNER MAN"

A Drama and a Prologue in Three Acts, by Abraham Schomer. Produced by the Shuberts, at the Lyric, Aug. 13.

Hon. James Brooks.....Frederick Esmelton
Hon. Em. Elvin.....Harry Davenport
Dr. Frederick Simons.....Ray L. Royce
Hon. Justice Theodore Johnson
Wm. Balfour
Mrs. Sampson Werrington.Grace Henderson
Mr. Sampson Werrington..Eugene Ormonde
Mr. Raymond.....Charles White

The Play

Dick Bolger.....Wilton Lackaye
Jack Slapmore.....Richard Tabor
Frank Kepper.....Frederick Esmelton
Mr. Raymond.....Charles White
Constantino Granilo.....Antonio Salerno
Enrico Pascalo.....Albert Prisco
A Butler.....George Rand
Mrs. Werrington.....Grace Henderson
Lina.....Maud Hanaford
Elsie Bolger.....Julie Herne
Flossie.....Lillian Roth
Rose Edwin.....Edna McCauley

The arrangement of the prologue of "The Inner Man" was so well executed that most of the Lyric audience forgot if it ever knew that something similar was done in Shaw's "Fanny's First Play." Such prologues done occasionally are an all-round help. They help the audience to get a point of view on what is coming, something which is quite frequently necessary to an intelligent understanding of the play, especially by those who never follow a play.

The thesis of "The Inner Man" has all the cards on the table. The proposition has been threshed out by criminologists, novelists, playwrights and several other classes. It need not be asked "What would 'The Inner Man' be if it had no prologue?" It is there, and one man's guess about the effect of its elimination is as good as another's.

The outcome of the play is next to a certainty from the start. The audience has the information before the play proper is on, that a lot of money has been wagered that the most hardened criminal in the community can be brought back by the treatment and method of the Society for the Reformation of Criminals. All the audience has to do is to watch how it is being worked out—the end is always in sight.

Abraham Schomer, the author, not unknown here, has given Mr. Lackaye a play with a few strong situations and a number of amusing incidents. Mr. Lackaye has given the author of his new play, in return, his best acting, acting in which Mr. Lackaye excels, and the actor's familiarity with the equipment of the profession has enabled him to bring to his assistance two or three sterling players. The best trained member of the cast is Grace Henderson, whose finesse and figure and long training in the best school of comedy, make her acting in the part of the wife of the millionaire Werrington, one of the perfect bits of acting, and an object lesson in tact and grace for the nouveaux riche. Her acting is altogether too excellent to be overshadowed by the namby-pamby husband, who, while willing to lay out money lavishly, would never go very far in working out his reformation ideas in the underworld. True, Dick Bolger is brought back, but the reason is largely due to Bolger's giant strength and bullying determination to beat his worst self.

The strong acting is at the close of the second act in which Bolger's better spirit which has been tempered by its contact with conditions never before known by him, has a terrific conflict with his old brutality and criminal longing. Here Mr. Lackaye was at his best. The final act in which occur the reconciliation of Bolger with his wife and child tested the lachrymose ducts of the audience.

"BUSINESS BEFORE PLEASURE"

Comedy in Three Acts, by Montague Glass and Jules Eckert Goodman. Produced by A. H. Woods, at the Eltinge Theater, Aug. 15.

Abe Potash.....Barney Bernard
Mawruss Perlmutter.....Alexander Carr
Rosie Potash.....Mathilde Cottrelly
Ruth Perlmutter.....Lottie Kendall
Keith MacDonald.....George Leguere
Miss Cohen.....Helen Sevilla
Robert Blanchard.....Edwin Mordant
Sam Pemberton.....Frank Allworth
Lionel Brandon.....Willis Claire
Victor Curzon.....C. Hooper Trask
Ralph Nevill.....Jules Ferrar
Rita Sismondi.....Clara Joel
Harry .....James F. Ayres
Casey .....Joseph Stammers
J. J. Crabbe.....Arthur Hurley
Samuel Fe Der.....Stanley Jessup
Policeman .....Edgar Hill

Characters in the Film Drama
"THE GUILTY DOLLAR"

Rita, the vampire.....Clara Joel
Mrs. Timson.....Alice Endres
Vivian Haig.....Jessie Dawe
Partington .....Willis Claire

The playwrights associated with Barney Bernard and Alexander Carr as Abe Potash and Mawruss Perlmutter, respectively, constitute an organization for the purpose of putting as many variations as possible on one set of strings, provided each variation contains an excess of laughter. The latest P. and P. series, "Business Before Pleasure," was put before a typical first-night audience at the Eltinge Wednesday night, Aug. 15, A. H. Woods standing for all responsibilities. A first-night audience either is or isn't. If the latter, it sits in silent hauteur. Nothing so frigid. If it is the former, it throws the lines over the dashboard and runs away with itself. The audience at the premiere of "Business Before Pleasure" ran away with itself tumultously; it kicked up the dust; it started at the start and when it passed under the wire it was bally-hoo.

"Business Before Pleasure" has an innovation, and in this is the plot, if plot there can be to any Potash and Perlmutter product. The innovation is the moving picture—the "fillum." The playwrights were shrewd in working in this string. It is adroitly done. In it are all the cunning, scheming jealousies and trickeries of the partners and their wives. The young woman engaged as the "Vampire" is responsible for all the unhappiness of Rosie Potash which the green-eyed monster can stir up. Incidentally, the "Vampire" is a source of regrets and misery to Abe and a continuous irritation between Abe and his partner. In the P. and P. partnership there must be a row every three minutes.

It is this "fillum" business which keeps Abe and Mawruss like a seidlitz powder in action. Between the schemes of the man who puts up the money and the young chap who finally wins the "Vampire," after she has furnished Abe and Mawruss with the last bridge over their troubles, all ends well, even with Rosie, who quickly recovers from her rage and scorn when she learns that the "Vampire" proves the life-saver.

The moving picture industry should send Montague Glass and Jules Eckert Goodman a box of flowers each for the clever way in which they have given the "fillum" the conspicuous place it has in the play. There is one line which will have a street and hotel corridor run when the play is forgotten: "Nowadays everybody has got two businesses, his regular business and the moving picture business." It tested the capacity of every stay and belt in the Eltinge on the night of its premiere.

"DAYBREAK"

Drama in Three Acts, by Jane Cowl and Jane Murfin. Produced by Selwyn and Company, at the Harris Theatre, Aug. 14.

Otway.....Arthur Dennis
Dr. David Brett.....David Torrence
Herbert Rankin.....Reginald Mason
Tristano de la Casa.....Frank Goldsmith
Arthur Frome.....Frederick Truesdell
Edith Frome.....Blanche Yurka
Hilda Stanton-Browne.....Margaret Dale
Carl Peterson.....William B. Mack
Alma Peterson.....Catherine Tower
Sullivan.....Jack Grey

In the cold, gray light of delayed analyzation, "Daybreak," the latest effort of that feminine partnership, Jane Cowl and Jane Murfin, cannot stand the test of logicality, but taken in the theater it provides interest and suspense which make it excellent entertainment of its kind. Despite its false premises, it is so adroitly constructed as to keep the most hardened playgoer excited and mystified. The dialogue is forceful, and in the lighter moments of the play exceptionally bright, and the characterization possesses the values of vividness and substantiality.

The authors have resorted to that modern playwriting tendency of keeping the audience in ignorance of the denouement almost to the final curtain, and by means of clever situations, in which the effect of theatricality is uppermost, they accomplish their design successfully.

Find the man is the game which is furnished the audience at the Harris. And take it from Arthur Frome, the heartless husband in the play, it is not an easy task, even with the aid of aggressive and relentless detectives. The very first scene is a model of breathless suspense and teems with human interest. In the dimly lit hallway of a Fifth Avenue home at five o'clock in the morning a man creeps out of his room, hears the opening of the front door and hides himself behind a curtain. A woman steals up the stairway, furtively unlocks another door and disappears. The audience is alert for it appreciates the mystery of the woman's "daybreak" entrance into the house. The curtain falls and the drama unfolds.

It appears that Frome is a drunkard, subject to the grossest brutality. His wife is resolved that no child of hers shall inherit the taint of his character, and learning that she is to become a mother, some years before the opening of the play, goes to Honolulu for a protracted visit. Returning with her babe, she brings it up obscurely in a distant neighborhood. The husband discovers that she makes nightly trips to

(*Continued on page* 8)

MANAGERS EXORBITANT IN DEMANDS, SAYS DeCOURVILLE

London Producer Finds No Appreciation Here of English Theatrical Conditions—Plans New York Season—Compares Local Styles with Those Abroad—Stage a Hazardous Enterprise

BY LOUIS RAYMOND REID

"American managers are frightfully exorbitant in their demands. I cannot do business with them. They appear for the most part to have no appreciation of theatrical conditions as they exist at present in London."

It was Albert De Courville who was speaking. De Courville, as is well known, is manager of the London Hippodrome and other theaters in the British capital, and is said to be the first producer to present the revue type of entertainment upon the English-speaking stage. He recently arrived in New York to purchase plays for his theaters and to dispose of features and productions which he has successfully presented abroad.

We found Mr. De Courville in a commodious apartment in the Knickerbocker, preparing to attend the premiere of "The Very Idea." He was enthusiastic about the activity of the new season and said that only pressure of time prevented him from viewing all the new productions in New York and nearby cities.

It was only when the subject of the possible purchase of American products was broached that he changed his tone to one of disappointment and protestation.

Absence of American Plays in London

"Perhaps you wonder," he said, "why so few American plays were presented in London during the last season. It is because they are not obtainable. New York managers are asking prices more and more excessive for plays which have had successful Broadway engagements, despite the tradition that American products have experienced a long and vigorous campaign in winning favorable reception abroad, and despite the fact that war conditions have made theatrical production in London a particularly venturesome business.

"I have attempted to purchase three or four comedies which proved successful here last season, but in each case the price asked was so exorbitant that no agreement could be reached. I presume I will have to continue to devote my producing activity exclusively to London-made attractions."

Plans Season Here in Near Future

Mr. De Courville plans a New York season in his own theater here in the near future.

"It has long been a dream of mine," he went on, "to produce in my own theater in New York a number of revues which have been enormously successful in London. The English type of revue has never been presented here and I believe it would appeal to American audiences ever on the lookout as they are for a change in theatrical styles. It would not be difficult to obtain a theater, as several influential American friends have offered to interest themselves in such an enterprise. Managers whom I have met have also offered me good rental propositions. However, I am not quite ready to launch regular theatrical activities on this side. I prefer to wait at least until the conditions of the theatrical world are better adjusted."

The English manager was asked to compare the American style of musical comedy with that most associated with the London Hippodrome.

American and London Styles Compared

"Over home we strive mostly for novelty in our musical productions," he said. "While we recognize the appeal of elaborate and spectacular effects, we feel that theatergoers find greatest satisfaction in the presentation of situations, scenes, players and stage effects that are new and different. We attempt to make our revues comprehensive, including in their scenes satires and burlesques upon current affairs in the world of politics and society as well as in that of the theater. Here I notice a tendency to confine the scenes of the big musical revues and spectacles solely to burlesque of stage successes or to scenes reflecting the latest events in the theater. The American revue has a strictly limited appeal and to appreciate its character one must be widely conversant with theatrical topics."

He said that he had made a complete tour of the New York theaters in which musical productions were playing and was impressed by the universality of the spirit of patriotism.

"You are going through over here what we experienced in the early days of the war. All our musical productions at that time reflected patriotic zeal. In fact, we became jingoistic in our enterprise. Our ensembles depicted cohorts of the Entente Allies ready for a victorious assault upon Berlin, and the comedians in their scenes continuously made reference to gastronomic revels scheduled to take place shortly in German cities. Now, while we are still warmly patriotic, our patriotism theatrically is expressed by sentiment and feeling rather than by noise and color. War plays continue to be popular, provided they present interestingly a humorous or philosophic phase of war, but not if they are concerned with the depressing events of the battlefield."

In speaking of the last London theatrical season Mr. De Courville said that several productions recorded long runs.

"'Chu Chin Chow' has proved immensely successful, and I am confident it will find a long refuge in New York. My production of 'Zag-Zag' had the most profitable run of any enterprise in which I have ever been interested. 'A Little Bit of Fluff' continues to attract, though here it was closed following a week's engagement. There has been considerable speculation here as to the reason for this farce passing its eight hundredth London performance. It is playing at the Criterion Theater, which is very conveniently located for those casual playgoers who want to pass the time while waiting for trains. Besides the operating expenses are extremely low, there being but five or six players in the cast. Then, it must be considered, it is not wholly devoid of humor."

Mr. De Courville expressed the belief that the end of the war is in sight.

Business More Precarious Than Ever

"While we have not conquered the Germans, we feel now that we have permanently the upper hand, and that it is only a question of time when our enemies will realize it. Upon the end of the war theatrical matters will be free from the hazardous conditions which have existed during the last three years: When one considers that the Government charges an 80 per cent. excess profits tax, in addition to levying upon our incomes and upon the operation of a theater, it will be seen that a particular kind of foolhardiness is required to engage in theatrical production. There was always a great risk attached to the theatrical business, even in times of peace. Now that we are at war, we are fortunate if we escape the debtor's prison.

"I expect to stage a new musical revue at the Hippodrome next Winter, in the book of which Wal Pink and myself will collaborate. The music will be written by a young man named Chappelle, a clerk, who wandered into my office one day, and who upon playing some airs upon the piano, struck me as a composer of resourcefulness and originality."

Mr. DeCourville plans to return to London this week.

NEW ATTRACTIONS—*Continued*

this neighborhood and proceeds to learn the reason therefor. The authors might have made their heroine steal home from her child at "noontime," when her husband might reasonably be expected on the way to his luncheon club. But then we would not have had a play.

Thus, it is that the audience joins the husband in hunting down a lover, (a lover is the only plausible deduction at the beginning of the play), and it is not until the climax of the third act, a scene which would prove more tense with a little more subtlety in its performance, that the reason for the wife's nocturnal abscences is explained.

Thereupon, the beastly husband must be disposed of—a difficult problem for even a Walter or a Veiller—and in spite of the fact that his nature is in no sense a licentious one, he acquires the stenographer wife of an embezzling employee, and is shot for his pains by the latter.

Blanche Yurka, as the wife, acts with poignancy and fine restraint, while Frederick Truesdell plays the part of Frome with the right touch of brutal authority. Margaret Dale and Reginald Mason handle expertly a subordinate affair between a smart divorcee and a lackadaisical lawyer. W. B. Nack, as the victimized husband, brought the note of intensity to his scenes, and Catherine Tower was appropriately helpless as the betrayed stenographer.

"MAYTIME"

A Play with Music in Four Acts. Book and Lyrics by Rida Johnson Young. Music by Sigmund Romberg. Produced by the Shuberts, at the Shubert Theater, Aug. 16.

John Wayne	Richard Morgan
Colonel Van Zandt	Carl Stall
Ottilie	Peggy Wood
Richard Wayne	Charles Purcell
Matilda Van Zandt	Edith Wright
Alice Tremaine	Laura Arnold
Matthew Van Zandt	William Norris
Claude Van Zandt	Douglas J. Wood
Maria	Grace Daniels
Rudolfo	Arthur Albro
Madame Delphine	Rose Winter
Angelica	Pearl Barimore
P. T. Barnum	Edward F. Nannary
Estrella Amorita	Minna Valleri
Lizzie	Maude Odell
Little Dick Wayne	Warner Anderson
John Rutherford	Ralph J. Herbert
Mr. Hicks	Teddy Webb
Algernon	R. Melbourn
Ermintrude D'Albert	Gertrude Vanderbilt
Winifred St. Albans	Florence Bruce

The Shuberts have made an auspicious beginning with "Maytime." An operetta, in which romance, charm, refined humor and sentiment are delightfully blended, is a rare thing, indeed, in an age which demands in its musical fare that quality best known on Broadway as "zippiness." But in this first attraction at the Shubert—an attraction which deserves to continue there until June-time—one can easily afford to put any preference for the revue style of entertainment far in the background and bask in the aroma of youthful love and middle-aged sentiment which is provided. Rida Johnson Young, who never writes slovenly, has woven a pretty tale against a background picturesquely reminiscent of the glad old days before Washington Square was the inspiration of restaurateurs and revolutionists, and Sigmund Romberg has composed a score which is as appropriate in mood as it is melodious in quality.

Episodes which range from 1840 to the present, form the four acts of the play. The action is laid in and about the home of the Van Zandts in Washington Square. Ottilie, the proud and spirited daughter of the house, is deeply in love with her father's apprentice, Richard Wayne. Before parental influence has interfered with love's young dream, the couple place a jewel case beneath an apple sapling, planted to commemorate their undying affection

Wayne goes away and returns fifteen years later rich and ready to fulfill his boyish promise. To spare the feelings of Ottilie whose caddish husband has publicly renounced her for her sentimental interest in her youthful sweetheart, Wayne abandons his life-long hope, and consents to a betrothal with another. In the period of the eighties the Van Zandt prosperity has vanished and an auction sale is taking place in the old house. During its progress Richard and Ottilie—now in the autumn of their lives—again come face to face, and live over for a fleeting moment their youth of apple blossoms and May.

The fourth act, which takes place in a dressmaking establishment, conducted in the old Van Zandt home, brings the granddaughter of Ottilie and the grandson of Richard together. And the curtain falls upon a promise of the fulfillment of the romance that was blighted three generations before.

Peggy Wood scored a personal triumph as Ottilie, playing three widely varied periods of life with subtlety, and fine restraint. William Norris gave a careful characterization of Matthew Van Zandt. His last study of the Washington Square gentleman was vivid in its suggestion of senility and decrepitude. Charles Purcell gave ardor to the part of young Richard and dignity to the character grown old. Arthur Albro sang in an accomplished manner and Edward F. Nannary fitted our conception of P. T. Barnum.

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PARAMOUNT HAS ATTRACTIVE PROGRAM FOR SEPTEMBER

Popular Stars Will Appear in Stories Written by Authors of International Reputation

With the announcement of its September releases Paramount establishes more firmly than ever, its determination to improve the quality of production and to place before the exhibitor under its new Star Series selective booking system an even higher grade of photoplay than that upon which it has established its reputation in the motion picture field.

For September there will be seven Paramount pictures starring Marguerite Clark, Pauline Frederick, Fannie Ward, Julian Eltinge, Mme. Petrova and George Beban. Among the authors of the August Paramount releases there appeared such international celebrities as Sir Arthur Wing Pinero, Owen Johnson, Wallace Irwin and George Broadhurst. The authors of the September productions are equally prominent, Gelett Burgess, Mary Roberts Rinehart, Charles Kenyon, Carolyn Wells, Beulah Marie Dix, Dolf Wyllard and Hector Turnbull being among those who contribute the basic stories for the month's selections.

September will mark the advent of Mary Roberts Rinehart upon the screen as an author, the adaptation of the first of her celebrated "Sub-Deb" stories, starring Marguerite Clark, being scheduled for release in the latter part of the month. This production will be called "Bab's Burglar," and the titles of the others in the series will be announced later.

The first production for the month will be George Beban in "Lost in Transit," which was written for Mr. Beban by Kathlyn Williams, the well known photoplay star. Wallace Reid follows Mr. Beban in "The Hostage," a timely story written by Beulah Marie Dix, well known playwright and author of "Molloch."

Charles Kenyon, whose "Kindling" won him renown as a dramatist, and who has already written successful productions for Paramount, is the author of "On the Level," in which Fannie Ward will appear. Pauline Frederick, leaving her rags and tatters far afield, appears as a society belle in a drama written especially for her by Hector Turnbull. It is called "Double Crossed," and has to do with political intrigue in high circles.

The next production in the list is "Exile," written by a poet and artist of literature, Dolf Wyllard. This is a story of the far East starring Madame Petrova, which has been staged by Maurice Tourneur. Gelett Burgess and Carolyn Wells furnished the literary inspiration for Julian Eltinge's first screen appearance. This, "The Countess Charming," written especially by these two authors in collaboration for Mr. Eltinge, is, of course, designed to give full scope to the actor's ability as a feminine impersonator.

As has already been stated, the seventh production to be listed for the month is Marguerite Clark in "Bab's Burglar," the first of the Mary Roberts Rinehart "Sub-Deb" stories.

PROMISE OF FIRST YEAR FULFILLED

Goldwyn Points to Seven Productions Completed and Others in Preparation—Large Investment Represented

When Goldwyn Pictures Corporation, almost a year ago, announced its intention of making a large number of costly productions, perhaps as many as a dozen, in advance of its first release the following September, many practical picture men were skeptical.

But now, with release of its first picture, "Polly of the Circus," but three weeks distant, Goldwyn announces the definite completion of seven productions, besides two other pictures in course of production and a tenth, with Mary Garden as the star, to be under way in a fortnight.

Considerably more than one million dollars has thus far been invested in the pictures made or in the making, this amount not being inclusive of any of the cost of distribution, overhead, or the operation of the Goldwyn branch offices.

Organization has been effected throughout the United States, Goldwyn Pictures, Ltd., of Canada is actively operating in the Dominion and arrangements are virtually completed for prompt operation of Goldwyn organizations in England, Australia, South America and other more distant lands.

To date, and as applied to future extensions, Goldwyn expects to own outright or control its offices in all parts of the world, so that Goldwyn Pictures will not at any time pass out from under the solicitous attention of the factors who produce them in America.

Thus far the completed Goldwyn pictures are: Mae Marsh in "Polly of the Circus, Madge Kennedy in "Baby Mine," Maxine Elliott in "The Eternal Magdalene," Jane Cowl in "The Spreading Dawn," Mae Marsh in "Sunshine Alley," Maxine Elliott in "Fighting Odds," Mae Marsh in "Fields of Honor."

Three more pictures are now being produced.

DOUBLE OF KERENSKY FOUND BY BRENON

"Man of Iron" Is Visualized in "The Fall of the Romanoffs"

There is no more gloom in Brenonville-on-the-Hudson where Herbert Brenon is putting the finishing touches on "The Fall of the Romanoffs," his big feature, which will visualize on the screen the recent upheaval in Russia, which reduced the puissant Czar and Czarina of all the Russians to plain Nick Romanoff and wife, gardeners, and humble citizens.

"The Fall of the Romanoffs" has been a peculiar picture in the making, since it has been developing from day to day by actual happenings in Russia. Being a series of pages from recent history its scenario was necessarily penned by the Revolutionary leaders who were doing things in Russia. As new actors advanced onto the stage in Petrograd, Mr. Brenon was compelled to secure their counterparts for his picture cast.

Thus, when General Korniloff led his fighting legions in the new offensive against the Austrians, the Brenon casting director was sent on a still hunt at once for a double of this famous leader and found him after a lengthy search. But the outstanding figure of the Russian Revolution, the one character whose prominence demanded an equal position in the picture was the new found "Man of Iron," premier and military dictator, Alexander Kerensky.

For weeks now Brenon employes have been seeking the actor for this role. Agencies have been combed and players by the score have been examined and rejected at the Brenon studio since the director insisted upon an exact double of "The Man of Iron." Finally the right actor was found. His name is W. Francis Chapin and he lives in New Rochelle. He is not a Russian, but his resemblance to Kerensky is so startling that "The Man of Iron" seems to have stepped from the Sunday photogravure sections right to the Brenon screen. Mr. Chapin has been posing before the Brenon camera for the past week.

GEORGE M. COHAN AND ANNA Q. NILLSON,
To Appear in "The Seven Keys to Baldpate"—Artcraft.

SESSUE HAYAKAWA,
Paramount's Studious Actor

TOGO FOR STAGE

Irwin May Use Paramount Actor for Spoken Version of "Japanese" Story

"Hashimura Togo," Sessue Hayakawa's first Paramount picture under that firm's new booking policy, may be turned into a stage play. Wallace Irwin, whose screen debut as an author was made when "Togo" was released by Paramount, Aug. 19, wrote "Letters of a Japanese Schoolboy," on which "Togo" is founded, a number of years ago.

Mr. Irwin considered the possibility of dramatizing the letters for the stage, but the inability to find a Japanese comedian proved the great stumbling block. When Irwin finally came across a talented Jap star, Sessue Hayakawa, he found him in moving pictures with Paramount. Then it was that the author put "Togo" together in dramatic form, adding many incidents of real dramatic value and weaving a pleasant romance around the love affair of "Togo" and his Japanese sweetheart.

Had the actor been discovered by Mr. Irwin before he went into pictures, "Togo" would have made his debut on the stage instead of the screen.

ON HOOVER'S STAFF

Arthur S. Friend Goes to Washington to Work with Food Commissioner

Arthur S. Friend, who was appointed chairman of the Motion Picture Food Commission to co-operate with the Government as a representative of the National Association of the Motion Picture Industry, has departed from New York to take up active work in Washington. Mr. Friend, who is treasurer of the Famous Players-Lasky Corporation, is to be associated personally with Herbert C. Hoover and is a member of Mr. Hoover's staff in Washington. Mr. Friend will divide his time between the New York offices of the Famous Players-Lasky Corporation and Washington, where he has already established offices of his own.

As a representative of the motion picture industry in the handling of the food situation, Mr. Friend will attend various conferences in Washington together with Mr. Hoover and the other authorities immediately interested in the food situation. The selection of Mr. Friend for this important position is an especially happy one, as he possesses that rare combination of talents comprising a legal training and marked executive ability.

J. STUART BLACKTON
SERIES

"The World for Sale"

Two Men With a Common Purpose
SIR GILBERT PARKER

Writes because he is a creative *artist* and *must* write

J. STUART BLACKTON

having reached the pinnacle of material success in the motion picture industry is not content—he must personally produce pictures. The combined efforts of a great author and the master of screencraft will first be seen by the public in

"The World for Sale"

A Story of the Great Northwest and Racial Conflict

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

Paramount Pictures

MOTION PICTURE BUSINESS IN GERMANY IN SORRY PLIGHT

In Article Written Exclusively for The Mirror, Producer and Actor, Recently Returned to the United States, Describes Conditions in Kaiser's Realm—Productions Few

BY WM. HOWARD LAWRENCE TAYLOR

[*Mr. Taylor, who this Fall goes on tour with "The Music Master," in which he will play one of the leading roles, has but recently returned to the States. The story of his experiences while involuntarily a resident of Munich is the first authoritative account of film conditions in the enemy country of Germany that it has been our privilege to publish since the outbreak of the War.* —EDITOR.]

IT IS GOING to be rather difficult for me to tell readers of the DRAMATIC MIRROR in smooth English how lucky they ought to count themselves

WILLIAM HOWARD LAWRENCE TAYLOR

that they live and do business under the protecting shadows of the Stars and Stripes. Nevertheless I will do the best I can to picture some of the conditions "over there" and I ask your indulgence if my thoughts should not take shape in logical order.

First of all let me explain that I am an American citizen by right of birth, although the passport that got me out of the Kaiser's dominions gives the place of my nativity as Munich, Bavaria. The answer lies in the fact that my parents, both loyal Americans, had me registered with the American Consul in Munich as an American subject before I was a day old. That was nearly thirty years ago.

Numerous trips across the Atlantic before travelling became perilous completed my schooling in good American English and implanted the love of country that all true Americans possess no matter where they reside.

Conditions Change

Before war was declared I was a member of a popular stock organization which paid rather generous salaries. Opportunities were also plentiful for motion picture engagements. But the first year of the war changed all that. Entire theatrical companies were wiped out to fill the gaps in the trenches and the motion picture industry in Germany received a body blow from which it has never recovered.

Being immune to a call to arms I scented my opportunity to launch a film concern of my own and did so. I called it the Jost Film Company and planned the production of five-reel dramas.

I want to diverge for a moment to cite this incident which I think is so typical of the peculiar workings of the German mind. Today, along the battle front, troupes of actors are being sent to entertain the fighting men. I myself went on one such expedition. Naturally you would assume that they would give a repertory of comedies. Not so; the authorities decreed that selections from Ibsen, Strindberg, Arthur Schintzler, and the heavy, morose works of other dramatists be rendered, and no others.

Knowing this I set out to film tragedies of the heaviest kind, because I figured that they would enjoy a greater popularity than anything I might do in a lighter vein.

My very first move was to get in touch with the local police board and advise them of what I was about to do. After exacting pledges that I would not do anything without their knowledge, I was permitted to engage a building and employ residents of the foreign colony and such German subjects as were exempted from active participation in war work.

Makes Three Productions

Perhaps I had better identify the three productions that I wrote, directed and starred in, so that if they should ever find their way into this country you can laugh at my expense. I know you *will* laugh because some of my mob scenes were enacted by old, old men, assisted by youths not even out of long trousers age. And then there are the exterior scenes where my people wear riding habits, but you never see their mounts. There were none; not even cab horses to be had. And as for motor cars—only physicians are permitted to operate the few remaining ones and they have long since given up their pneumatic tires. Taxicabs are not permitted to run beyond the city limits and sometimes they don't even run that far, depending as they do upon a fuel that is a mixture of alcohol and low-grade gas.

Now for the names of these dramas; horseless, cabless, almost costumeless.

The first one bears the melodramatic title, "The Beautiful Duchess Marga," the second "Miss Lieutenant" and the third "Madelaine," etc.

You might not think that the food question was one of the biggest ones that I had to solve, but such was the case. In effecting a trip from the city limits out into the country in search of locations it was absolutely necessary that we exchange our bread stamps, the city kind, for those that would be honored in the country. Not only that but such bread! Made of potato flour and black as the ace of spades, it was all we poor filmers could do to stomach it. If there had only been a hot cup of coffee with cream, to wash it down we might have stuck it out, but no such luck. Two days of the week were meatless and two others we went without food prepared with fats. Trying to make a quarter pound of sugar do duty for thirty days was no easy task either.

Film Stock Low

American directors can appreciate what it means to work with negative stock so poor that whole scenes must be retaken. That was an every-day occurrence with us. The visible supply of film stock, raw stock, I mean, that now exists in Germany could be carried around in a pill box. Some of the stuff that my cameraman had to use was of such inferior quality that very often we were forced to make patches in the middle of a scene. This shortage of materials did not include chemicals; we never lacked for good developers. Be it truthfully said, my greatest regret is that I could not bring over with me some of our abundant supply of the precious Metol.

Here is a bit of information that will no doubt astonish the supply houses; the military authorities have levied upon all the sources of tin and its allied metals to such an extent that metal reels and cans for packing and shipping films are no longer obtainable at any price. A satisfactory substitute, although not proof against fire, has been introduced in the form of compressed paper, akin to the material that is going into shoes for the German populace.

My chief annoyance concerned proper costumes and plain clothing. If actors could not furnish the changes required, and they must be purchased, I had to again visit the police and make affidavit that the apparel was absolutely needed; also that I would resell it so that it could be carried in stock to be drawn against if needed for the army. Woolen garments have practically disappeared, and everything right down to the practical necessities of life has been shipped to the men wallowing in the mud of the front-line trenches.

Companies Out of Business

Before the war and for a year after its declaration there existed in Berlin innumerable film companies whose business it was to route pictures throughout the province of Germany and Austro-Hungary. The strongest of these, and about the sole survivor today, was and is the Monopole Company. It was for them that I produced the three dramas mentioned by name heretofore. The average price paid to unknown film producers for negative is 45 cents per meter. By way of comparison, the product of the Asta Nielson Studios, located in Berlin, commands a price of 60 cents per meter. Miss Nielson is well known in this country, I am told.

The next big sellers are the pictures in which Mia Carmi is starred. Frau Carmi is the talented wife of Volmoeller, who brought out "The Miracle." She played the Madonna in that worthy production. The leading male star in Germany today is Paul Wegner. He is also his own producer.

I could go on indefinitely telling you some of the things that befell me when I attempted to get out of Germany; of the way the authorities confiscated all of my "stills" and personal trinkets; of the severe examination the British put me through before they would let me continue on to America—but I have covered my subject and I hope in a way that has proved interesting.

When my season on the American stage has come to a close it is possible that I may enter your fascinating film field, either as a producer or as a player. Contrasted with the limited field that is the producer's in war-ridden Germany, yours here in America is a golden paradise.

BUILD HIGHEST SET

On the highest set ever built in this country for a motion picture, at Santa Monica, last week, Cecil B. De Mille staged what is expected to prove the most thrilling battle ever enacted before the camera. The complete battle scenes took several days to film and every day the toll of wounded increased. Mr. De Mille, on a high platform and with megaphone, a dozen assistants and a telephone transmitter attached to his chest, directed the scenes several hundred feet away from the set, where he could view the entire proceedings.

On another platform near the one on which Mr. De Mille stood was seated the star, Geraldine Farrar, and her personal staff. A telephone line connecting her with the director was attached to her chair.

VIVIAN MARTIN AND TOM MOORE, in "Little Miss Optimist"—Paramount.

RE-RELEASING OF FILMS NOT A VIOLATION OF ETHICS

Jury of Motion Picture Men Finds No Injustice in Distributing Product a Second Time—Question Raised by President of Mayfair Film Corporation

BY FREDERICK JAMES SMITH

IS it legitimate for a company to re-release an old production presenting a star who is now famous under another management? Is it a violation of business ethics to take advantage of another's advertising?

We presented these questions to a jury of motion picture men—and found that each absolved the re-releasing concern from all violation of moral or business ethics. Indeed, nearly every one declared that the question of ethics wasn't involved at all.

H. A. Schlesinger, president of the Mayfair Film Corporation, brought up the subject a few days ago when he declared that the re-release was being used unfairly. "At the next session of the Legislature," he said, "I shall have a measure introduced compelling producers to conspicuously brand each positive print of film with the date of production and the date of the copyright. This practice is common in the publication of books and other works—why should films be different?

"A remedy might be found if actors and actresses would insist upon placing a time limit in their contract with producers, whereby the producers would be prohibited releasing pictures in which they appear after a certain specified term has expired."

Start of Re-Releasing

The Biograph Company, we are told, started the re-releasing idea several years ago when it began to offer old productions made by David W. Griffith, thus taking more or less advantage of the fame acquired by the producer through his "The Birth of a Nation."

We were offered Mary Pickford, Henry Walthall, Blanche Sweet, the Gishs, and all the other old Biographers in their "palmy day" productions. Since these revivals the re-release idea has steadily grown.

We now see the Vitagraph Company re-releasing productions starring such players as Edith Storey, Sidney Drew, Clara Kimball Young, Norma Talmadge, and Lillian Walker, who are now being featured and heavily advertised by other concerns. We find the Triangle Company re-releasing "Doug" Fairbanks and William S. Hart. World Film occasionally re-releases. Universal is doing it. Other producers are falling in line.

"The re-release is perfectly justifiable from every angle," one of the leading film men told me. "It is comparable to the republishing of a novel by one firm after the author has attained popularity, possibly through a story published by another concern. For instance, one company may bring out several, let us say, of Rudyard Kipling's earlier stories, while another firm publishes the remainder. No one raises the question of ethics.

Rights of Film Producer

"The film producer has the right to do the same thing. He made the production—paid for its making. It is his property and he can revive it if he wishes. Of course, he should play fair. It would be a violation of ethics to present the film under the guise of a new production. It should be clearly indicated as a re-release.

"The re-release has many advantages. There is the standpoint of interest to the fan. He likes to see the present-day stars as they used to be. It is like turning the clock backward. It is like a Dresier fan reading one of his early efforts.

"There is the standpoint of the exhibitor. The re-release can be usually obtained at a low cost and yet it has unusual power to attract. Last, there is the producer's angle. It shows exactly how the manufacturer has advanced or slipped backward. It is a standard of comparison—a living record of success or failure. Yes, I'm in favor of the re-release from every standpoint." This from a man whose company has never presented a re-release and whose stars are now being "revived" by another producing corporation.

Albert E. Smith's Opinion

We failed to anywhere find anyone to echo Mr. Schlesinger's attitude. Albert E. Smith, president of Vitagraph, discussed the re-issued picture. "I do not think the matter of ethics enters into the situation at all, because I do not think ethical consideration can be applied," he said. "A motion picture, primarily, is an entertainment, and its longevity is measured by public favor. Pictures that appeal to the public taste may go on and on for years, while others which do not carry the proper appeal may be shelved within a few months after their issuance.

"Good pictures are like good books, and good books live forever. The mere fact that a certain individual star may be a popular feature is only incidental to the main thing, the demand of the public for that particular picture. It would be manifestly stupid business for a company to shelve a picture because some star who had appeared in it had changed his or her affiliation after the picture had been made. Star contracts do not measure the life of a picture. It is public demand, as I said before.

"In the matter of re-issues, Vitagraph is in a peculiar position. It is well known that virtually every star of prominence, that is, the persons who won recognition only as screen players and not as stage favorites, has, at one time or another, been a Vitagraph player. And most of them were with this company when they were younger and, in the case of some of the women, more beautiful than they are today. Many of them were at their best as artists when they were with us.

Supplying Able Artists

"These players gave to Vitagraph the best there was in them as artists, and we gave them the best vehicles and supporting casts obtainable. The result is that, in our library, we have hundreds of splendid subjects, the stories of which are better than the average photoplay story of today, which were enacted by the most talented men and women the screen claimed. These pictures, two, three, or four years ago, were fine from a photographic standpoint, and, with the insertion of present-day titles, make most attractive subjects for a program.

"Another thing, we feel proud of the pictures that we made in the past, just as we feel proud of those that we are producing today, and we wish to give the new generation of motion picture patrons an opportunity of seeing them. A new generation of motion picture lovers comes into being every two years and those who have become 'fans' so-called, in the last twenty-four months, never have seen the pictures we purpose re-issuing. To them, for instance, the name of John Bunny is only a legend. They have been told that in his day Bunny was the funniest man on the screen, that he held public favor as does Chaplin today. But they never saw Bunny and they would like to see his pictures, perhaps, to compare him with Chaplin.

"Thus, in putting out some of the John Bunny subjects, we are gratifying the desire of thousands of motion picture patrons, just the same as most of us would be gratified to see motion pictures of the great statesmen or actors of past ages whom we know only by report. To sum up, Vitagraph re-issues are put forth solely on their merits as vehicles of entertainment and for no other reason, ethical or otherwise."

Where Ethics Are Violated

Another producer, who asked that his name be omitted, approved of the re-issue but declared two features of the business today violated ethics. "When one company hears of a book or play being adapted to the screen and immediately sets out to make a similar production, thus beating out the originator, a serious violation of producing ethics has occurred. Again, I call any attempt to make a hodge-podge of old productions, cutting bits here and there and then assembling them into a feature, absolutely all wrong. It is unfair to every one, from the player to the fan."

"THE MANX-MAN" SCORES

"The Manx-Man," the screen version of Hall Caine's famous novel, by George Loane Tucker, which Harvey J. Brock is producing at the Criterion Theater, has won immediate favor. Since the opening night the theater has been crowded. The story is one of appealing force and has been brought out in a skillful fashion. Fred Groves, who has the leading part of "The Manx-Man," is not so well known to American audiences as he should be, but he is rapidly winning a following. Scenically, the picture is of the best.

O. HENRY PRODUCTIONS

General Film Announces Title and Dates of First Four-Reel Release

The title and release date of the first four-reel, O. Henry, have been determined upon. It will be "The Defeat of the City," scheduled for Sept. 1. Other details of the plan for O. Henry pictures, to be released by General Film Company, include the information that one four-reel picture is expected to be presented every two weeks, and that a series of at least ten may be expected.

Another bit of welcome news to the trade emanates from General Film in this connection. It is that the two-reel O. Henry pictures will continue, owing to demand for short-length features of high merit. Confirming hints that have been given already, western O. Henry stories are being produced. These will be put into the two-reel division, and one of them will alternate every two weeks with a four-reel O. Henry.

FIRST PICTURE OF REX BEACH'S "THE AUCTION BLOCK"—Goldwyn.

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Organists Have Too Great a Temptation to Improvise—Audiences Should Be Impressed with Musical Value of Pictures—Mr. Hansford in Touch with Musical Positions

BY MONTIVILLE MORRIS HANSFORD

THE question of improvising is always uppermost in the minds of picture players. This method of playing scenes is particularly applicable to organists, many of whom seem to think that it is a much easier way to get through the day than to hunt out set pieces. There is little doubt that improvising on the organ is even more tiresome than the piano. There are few piano players who improvise at all, the organists having more or less a monopoly on this art and therefore much more tempted to indulge in it.

Only Geniuses Can Improvise Well

I attended a large house last week and heard the organist start off his news film with the customary march, improvising as he went. He took that improvised march through all the keyboards and all the pipes, becoming so enamored of it that he still played march improvisations, both 2-4 and 4-4, during the feature film. My companion was a picture player from Chicago and he took back a very bad opinion of this New York player. The whole afternoon seemed to be cast in a 4-4 color. I know that it is great temptation for organists to improvise, having so much orchestral material under their fingers, but there is taste to be employed, such as colorful registration and the strict changing of *tempo*. I am a friend to improvising, but to do it well a genius must be at the console.

The player often has difficulty in finding music suitable for dramatic scenes, falling back on "hurries," and other stock stuff for his effects. A good plan is to lay in a supply of selections from the operas of the "grand" variety. From the pages of these a vast amount of material for all sorts and conditions of pictures may be drawn. As operas are built much on the same plan of the moving picture, they abound in love scenes, dramatic situations, ballets, duels, and scenes of pomp and ceremony, and all this music is applicable to the screen. And, moreover, it is cheap. Good American editions of the operas can be had for 50 cents each from either Schirmer or John Church. A wealth of material will be found in Wagner's *Ring* selections for piano solo. There are four books, and each contains thirty or forty pages of excellent music for the better class of film playing.

Music Must be Suitable to Scenes

The better known operas, of course, must not be applied indiscriminately. It would scarcely be in good taste to play *I have sighed to rest me* from *Trovatore* for a "dressed up" scene calling for a plaintive melody. Such well-known tunes must be used in their proper surroundings. A hand-organ and a monkey might excuse it, where a drawing-room scene would not. From this illustration it will be seen that great care must be used in applying such well-known tunes. An example of this fault is in the playing of the *Barcarolle* from *Tales of Hoffman*. This tune is used around town as if it were especially made for every sort of quiet scene. As a matter of taste, this piece should only be used for night scenes on the water, where action is slow, never in daylight scenes as some leaders think quite proper.

Program makers for picture accompaniments present many ideas for consideration: such as the number of selections for each picture, for example. Many leaders play a whole string of tunes, culled from the catalogues of the different publishing houses, without much reference to their character as applied to the film. There is little care used in repeating themes. The operatic composers certainly set the law on this subject by having distinct themes for their characters, and this method will make a picture doubly attractive. Use your love theme for your hero and heroine, if the situation permits, bringing it back again and again, thus almost unconsciously impressing your audience with the musical value of the scene. Rarely will a love theme become monotonous, particularly if it is played softly, and allowing the action to indicate the degree of tone used.

Plans for Convenience of Players

The orderly picture player should have a book in which to note down the different compositions used in the course of his work. It is very easy to forget. Classify all selections into their several uses, such as "Hurries," "Dramatics," "Love-themes," etc. This book will be found to be a great labor-saver, and well worth the time spent in keeping it up to date. Another plan, easy and simple, is to parcel out the music for different scenes, separating them by the use of heavy paper wrappers, marking them with their respective titles. If this is done every day, the player will not have to do a lot of worrying at the dinner table before he goes to work. He will know that everything is in order and he can enjoy his cigar on the corner right up to the last minute.

In Touch With Musical Positions

This department is always in touch with positions for good picture players, particularly organists. It will be a pleasure to hear from anyone wishing to take up the musical work of the screen world. The salaries are very good, in most cases much higher than in other musical lines. While the hours might seem long, still the work compensates by being interesting. At present there is a position open for a good leader for a seven-piece orchestra; also several organists.

"Follow the Girl"—Butterfly

A fine effect may be had during the first few scenes of this picture by playing a spinning song. The one by von Wilm is suggested. It will be found better to play the last page of this piece. At title, "The beckoning opportunity," play Chaminade's *Flatterer* softly, going into *Valse Bleue*, Margis, at title, "The Spring round-up of cattle." For a sombre theme at title, "Lopez, having been fired," use the Chopin *Waltz*, Op. 34, No. 2. Play until title, "Future Americans," then change to Herbert's *Wooden Shoe Dance* from *Sweethearts*. Go back to the Chopin waltz at title, "Felix Martinez, imported wines and plots," until cue, "That little school teacher would make a nice wife," then play *The Gipsies*, Bachman. At the picture of the Statue of Liberty, a good effect can be made by playing a few measures of *Dixie*, then immediately go into the Chopin waltz.

At title, "While the little Swede starts West," use *Maiden's Song*, Meyer-Helmund, alternating with *The Gipsies*, if desired. At the title, "I have a mighty strong hunch," use Hauser's *Cradle Song*, until cue, "So dis bane Amerika," at which go into *Gavotte*, Gossec. At cue, "The poor child is homesick," play *Heimweh*, Jungmann. Title, "After a long search, Martinez and Donna," calls for the sombre Chopin waltz again, changing to *Cradle Song* at cue, "I bane grown-up lady, now." At title, "The U. S. Secret Service never lost interest," go back to the Chopin waltz. At cue, "Now it's up to you, Sparkin," play *Heimweh* until cue, "I reckoned she was in love with me," at which play *Cradle Song*. Use *Valse Bleue* at title, "The cattle rustlers get into action," until cue, "We've started a rumpus with O'Keefe's cattle," then agitato with action until cue, "Aye took it out," then *Waves of the Ocean* gallop. After the fight, play *Cradle Song*. At the baby's picture a fine effect will be given by going back into the last page of the *Spinning Song* to end.

"Cook of Canyon Camp"—Paramount

Open with *Au Matin*, Godard, until title, "Marie's father, who tolerates women," at which change to *Prelude*, Chopin, Op. 28. At cue, "An night come back aft' work all day," play *The Secret*, Gautier, until cue, "Come, be gude fella," then back to the Chopin *Prelude*. When Jean meets Marie play the old Italian street song, *Maria, Marie*. When the music of the old, popular song, *After the Ball*, is thrown on the screen, play that until it fades, then back to Chopin *Prelude*. At cue, "That day I thought I would surprise her," go into soft agitato, following action until cue, "I never saw her again," then back to Chopin *Prelude*, using either the first or second part. At title, "After breakfast next morning," use *Songe d'Automne*, until title, "Far from the sound of the chopping axe," at which play a few measures of *After the Ball* softly, then back to *Songe d'Automne*. At cue, "You stay here, you have caused trouble enough," use *Dancing Doll*, Poldini, beginning very softly. At title, "With the fading light," play the *Prelude* again. At cue, "Wait, Jack, you don't understand!" play *Au Matin*, and at title, "A golden morning," go into *The Secret* again. Play *Maria, Marie* at title, "The usual good morning was a little late," beginning softy and increasing with action to the end.

"The Amazons"—Paramount

Open with *Melody in F*, Rubinstein. As Miss Clark is shown, use *Esmeralda Waltz*, Mesquita. Alternate with *Melody*, if desired. At title, "The Reverend Roger," play second part of Chopin *Prelude*, Op. 28. At cue, "Aw—you sissies," use *Intermezzo Russe*, Franke. For the ball scene use *Blue Danube*, Strauss; play softly as dance scene fades, and at title, "Lord Litterly," go into *Hawaiian Butterfly*, until cue, "Did that bloomin' bounder 'it me poor sweetie?" then back to *Blue Danube* again. At cue, "Poor, little Johnnie," play softly first part of *Echoes of the Ball*, Gillet; louder after cue, "By jove—my cousin!" At title, "The following afternoon," play *Stephanie Gavotte*, Czibulka; going back to first part of *Echoes of the Ball* at cue, "Like the hero in the penny novel." Use *Melody* at cue, "There is so much I have to tell you." At title, "Ten o'clock," strike ten on the chimes, if you have a set; if not, use a low note in the bass. If this effect is not desired, play *Melody* through this scene. At cue, "One thing we may congratulate ourselves on," change to *Intermezzo Russe*. At cue, "Boys, what the deuce is coming over us," play a few measures of *Echoes of the Ball*, very softly. When the mother enters gymnasium go into agitato until the cue, "And this is your nephew," then back to *Echoes of the Ball*. Final scene is a wedding party and calls for the usual wedding march.

GLADYS HULETTE IN HER LATEST,
"Miss Nobody" Promises to be a Popular Pathe.

LITTLE JOURNEYS TO EASTERN STUDIOS — BRENON

How a Part of the Palisades Has Become a Setting for a Story of Russian Life —Seventh of The Mirror's Little Journeys Leads Across the Hudson

By ALISON SMITH

THE HERBERT BRENON Studio has been built around one man's knowledge of the psychology of acting. Proceeding on the assumption that the studio was made for the actors and not actors for the studio, Herbert Brenon has arranged every detail of the entire plant with a view toward creating an atmosphere that would sustain the illusion and stimulate the imagination of those acting under the trying technical conditions of film work.

Your first impression of the studio is that it suggests a legitimate theater with an important scene continually on the stage. There is an atmosphere of eager and intense preparation throughout the entire building which is subdued, however, by the "Silence" signs out of consideration for the actors on the main stage. The keynote of the establishment is given by printed placards hanging in nearly all the rooms, which state that "The Studio Means as Much to the Artist as the Church does to the Devout Worshipper," and that "The Greatest Strength Lies in Silence, the Greatest Power in Motionlessness."

Inspiration for Actor

This mental attitude of the film worker is obviously of paramount importance and nothing has been left undone to provide the actor with the inspiration that a theater performance would give, but which is too often lost in the mechanics of motion picture work. To this end, a small orchestra has its place in the studio, which plays appropriate selections especially adapted to the various pictures as they are being filmed.

The screen actor enters the studio very much as a legitimate actor takes his cue for a stage entrance, and through all the time that he is before the camera, he is made to feel the presence of the invisible audience that will greet the finished picture. A call boy, dressed in the Brenon uniform, summons the actors exactly as he would in an actual theater, and the atmosphere is so thoroughly sustained that it is hard to believe that you are not passing from the green room on to the stage of a larger theater.

A Russianized Studio

At this particular time the studio had been given up entirely to the Russian setting in "The Fall of the Romanoffs." The corridors were crowded with Cossacks, Russian priests, burly peasants and members of the royal family, for, although the old regimé was tottering it was not to fall until the following afternoon. The effort that has been made to make this important and timely theme historically accurate shows "an infinite capacity for taking pains" on the part of all concerned.

All the resources in the libraries and bookshops of New York have been used to the fullest extent in procuring historical data, and the office of George Fitch, the technical director, is piled high with files of the *Times*, *Pictorial Review* and other current publications dealing with the latest phase of the development in New Russia. Mr. Mandlekarn, an authority on Russian manners and customs, is specially employed to overlook every detail of the action and setting as the story is filmed. The staff includes a Russian make-up man and an interpreter for the three thousand extra people used to complete this enormous spectacle.

Equipped for a Spectacle

The studio is thoroughly equipped for the production of the most elaborate spectacle. The entrance admits you to a long line of dressings rooms, now filled to capacity by the Russian hordes. A comfortable little room is occupied by George Edwards Hall, who represents whatever there is of the scenario department, although he explained that nearly all of the work on the scripts comes under the personal supervision of Mr. Brenon and that the stories are built up through individual suggestion rather than through the united work of a large staff.

If a member of the company begins work on a story, he is permitted to carry it through to its logical conclusion; thus the scenario writer always writes his own titles just as the camera man always does his own cutting, and so on through the various phases of the work that the continuity of a given idea may not be disturbed.

Mr. Brenon has a comfortable lounging room on the floor below, with a projection room opening into it, where he can watch the results of his strenuous work in the studio overhead in the brief interval when he is resting.

Place for Small Sets

A small staircase leads to the "little studio" where the sets that require relatively small space are filmed. This room is also used for the tests of the continuous line of applicants who have come in search of screen honors. Very interesting experiments in double exposure and later developments of screen art are also made here.

The large studio stretches the entire length of the building and is spacious enough to hold the entire Russian Duma with an impatient mob howling outside. It is equipped with the latest electrical devices for cooling and lighting the studio, for although the entire room is arched with glass, giving perfect daytime light, one or another of the companies is usually working at night. The spectacle of the huge building, glowing in an eerie, irridescent light is a curious sight from the other side of the Hudson and has caused considerable speculation as to its origin from the crowds on Riverside Drive.

Most of the exteriors are done in various parts of the Palisades, or further away as the script may require, but some of the smaller exterior sets are filmed on the lot surrounding the studio, which extends to the edge of the cliff and commands a view of the magnificent sweep of the river below.

A lake just beyond the open meadow has been surrounded by a realistic Russian village which was doomed to be destroyed by fire. A most inviting inn built on the lot seemed picturesque enough to belong to a set, but is fortunately more practical, for it provides the members of the company with their meals as well as being the Mecca of hungry automobile parties.

Brenon's Spirit Reflected

The spirit which Mr. Brenon has infused into his work has been communicated to the entire force that he has working with him and is noticeable in every detail of the studio's arrangement. Employes reflect the courage of the producer's convictions, which have been radical enough to inaugurate a distinct departure from the conventional method of constructing and producing films.

DIRECTS NORMA TALMADGE

Charles Miller, who for two years directed many of Triangle's productions, has been engaged by Joseph M. Schenck to direct the Norma Talmadge photoplays. The first effort of Mr. Miller's new affiliation will be Grace Miller White's "The Secret of the Storm Country," on which Miss Talmadge will begin work this week in Ithaca, N. Y., where the original scenes of the story were laid.

Before he became identified with the world of films Mr. Miller was a well-known leading man and appeared in Henry B. Harris, Klaw and Erlanger, and Frohman productions. For several years he was manager of the Castle Square Opera House in Boston. He has been a familiar figure on both sides of the curtain through his activities as actor, manager and author.

HERBERT BRENON
and Scenes at His Studio in Fort Lee, N. J.

GERMAN RETREAT IS SHOWN IN MOST VIVID WAR FILM

Private View of "Battle of Arras" Impresses Newspaper Men—Lord Northcliffe Addresses Guests at Luncheon

One of the most remarkable events in New York's motion picture history occurred Wednesday, August 15, when Pathe's newest Official British War Picture "The German Retreat at the Battle of Arras" was shown privately to representatives of the metropolitan newspapers, after which at a luncheon at Sherry's, Lord Nothcliffe, head of the British Missions in America, delivered an address in which he stated that the film is outdoing the newspaper in carrying the truth of the war throughout the world. Other notables also spoke.

The occasion also marked the first announcement that this film has been booked for an engagement at the Strand Theater for the current week.

Lord Northcliffe made an appeal to the editors to whom he spoke for recognition of the true worth of the Official Pictures now being shown throughout the country and about to be shown.

"As a newspaper man," he said, "I hate to confess it, but the motion picture is doing more for the Allied cause than any other means of thought transmission. Not everyone reads the newspapers and those that do forget what they have read but no one can forget what he has seen actually happen."

In speaking of his work in the United States Lord Northcliffe said that it was difficult for the reticent British to understand such treatment as he had been accorded here. He characterized his reception in this country as the finest comradeship rather than merely the recognition due the representative of an allied nation.

Lord Northcliffe was the guest of honor at the luncheon which was given to the press by Official Government Pictures, Inc. Among the large number of other guests were Lawrence Grossmith, Harold Edel, manager of the Strand Theater; McDougal Hawkes, president of the French Institute; Colonel Hutchinson and Captain White, attached to the British Recruiting Mission; Capt. McLeod Baynes, managing director of Official Government Pictures, Inc.; J. C. Grey, secretary to Lord Northcliffe, and G. G. Butler of the British Pictorial Service.

The second speaker at the luncheon was Gaston De Leval, the Belgian advocate who defended Edith Cavell, martyr, at her trial before the German tribunal. Hamilton Fife, war correspondent, who has been at the front with the Allies and is now connected with the London Daily Mail, was the last speaker. He said that when he was in America, looking upon scenes of peace and quiet, he sometimes wondered whether it was not, after all, unreal. The motion picture, he continued, was the only practical means of bringing the war home to Americans, for people understand much more readily what they see than what they read.

"CINDERELLA MAN," WITH MAE MARSH

Goldwyn Buys Successful Stage Play for Holiday Season Offering

Mae Marsh, who on September 9 will make her debut as a Goldwyn star in "Polly of the Circus," has other big plays in prospect. Goldwyn has purchased from Oliver Morosco and Edward Childs Carpenter, the author, the all-season New York success, "The Cinderella Man," and without any loss of time, Miss Marsh began work before the camera in this production last week.

The director is George Loane Tucker, the successful English producer, whose recent film productions under his own auspices have attracted favorable attention. Mr. Tucker's affiliation with the Goldwyn directorial forces has been impending for some time.

Samuel Goldfish, president of Goldwyn, has been looking for months to find a big play or novel which when filmed would provide exhibitors with a seasonable type of picture for release around holiday time. "The Cinderella Man" is the result of his quest. At first both Messrs. Morosco and Carpenter were averse to turning their play over to the screen producers, for as a play it still has large money-earning possibilities, and especially valuable are its rights in dramatic stock.

WORKING AT EL PASO

The Ziegfeld Cinema Company, under the direction of Frank Powell, with Matt Moore and Doris Darst heading the cast, sailed for the South on Aug. 8, bound for El Paso, where the first picture is to be made immediately.

BILLIE BURKE PICTURE,
"The Mysterious Miss Terry."

ANNA CASE WILL PLAY IN PICTURES

Opera Singer to Devote Half Time to Films Under Steger's Direction

Anna Case, the young American soprano of the Metropolitan Opera Company, is to enter motion pictures for a limited period, under the direction of Julius Steger.

Miss Case's first picture will be begun next February, immediately after she completes her concert engagements. The story, based upon real life experiences, will relate the struggles against great odds of a poor, but gifted American girl, who, through force of her character and talents alone, rises to a position of dominance in the world's greatest opera company. The picture, seven reels, will be shown first as a special attraction at a leading Broadway theater. Joseph M. Schenck will be Mr. Steger's partner in the enterprise.

The prima donna has had offers, it is said, from practically all the leading film producers, but she finally elected to place herself under Mr. Steger's direction after completing a series of camera tests to assure herself that she would make no mistake in entering the new field.

Anna Case is one of the very few American girls, American taught, who through sheer ability, made her way to the stage of the Metropolitan Opera House, where her magnificent voice and rare personal charm made her a great favorite. Now she is one of the biggest feminine drawing cards in concert in the United States. The singer has no idea of retiring from concert and opera. She will devote half the year to her musical career and half to motion pictures.

IN QUEST OF STORIES FOR FAIRBANKS

Work of Amateurs Is Said to Be Useful for Purposes of Artcraft Star

John Emerson, head of the producing staff of the Douglas Fairbanks Film Company, arrived in New York last week. The purpose of Mr. Emerson's visit is to obtain original scripts and ideas for vehicles for the popular star. At the Artcraft office, in an interview with a representative of this publication, Mr. Emerson said: "We are in crying need for stories and ideas for stories. I have read hundreds of scripts submitted to us during the past week, but they are for the most part old material rehashed. I want to encourage the amateur writer; he has proved to be our best friend in the creation of Fairbanks vehicles. The stories for Douglas Fairbanks must be different from anything else which appears on the screen and that's why we find it so difficult to get the desired material.

"We must have absolutely original ideas. We are willing to buy ideas, not necessarily scripts, but just ideas for stories. In this connection I might say that the product of the rank amateur scenarioist has proved to be the best material for Douglas. 'Wild and Woolly,' for instance, was the idea of an amateur, as were those for other Fairbanks-Artcraft pictures.

"Mr. Fairbanks and a big company of players, including the champions of the recent Cheyenne Rodeo, are now actively engaged on the production of our next offering. On one of the largest and most picturesque ranches in Wyoming, the big cattle State, they are producing a story unlike anything in which he has ever appeared, full of Western pep and action, together with beautiful scenery.

ALBERT CAPELLANI AND JOHN O'BRIEN,
Directors of Empire All Star Corporation.

ANOTHER BIG SELIG

"The Railroaders" Is Said to Be an Important Production

"The Railroaders" is the title of a forthcoming Selig drama which, it is asserted, by those who have seen the film, compares favorably with any of the feature films the Selig Company has filmed. George Fawcett, who scored such an artistic success as Judge Silas Whipple, in "The Crisis," plays the principal part. His role is that of Caleb Conover, who rises by the force of his strong will from the position of a railroad section boss to a multi-millionaire whose political influence controls an entire state.

How Caleb Conover ultimately discovers that wealth and power are not everything in this world—and that gold cannot buy true friendship adds to the interest of a tense drama.

Prominent in the support of Mr. Fawcett are Thomas Santachi, Bessie Eyton, Frank Clark, Fritzi Brunette, Frank Elliott and others. Colin Campbell, responsible for so many of the Selig successes, directed.

MILDRED PARISETTE,
In Paramount Pictures.

STAR SERIES BOOKED IN NEW YORK STATE

Sherry Company Adds Many Cities to the Paramount List

The William L. Sherry Feature Film Company's announcement of the houses closed in New York State under the Star Series Selective Booking Plan has been made. Mr. Sherry, vice-president of Paramount Pictures Corporation, who closed with most of the exhibitors himself, has returned to New York with details of the business contracted for.

The Sherry Office distributes the Ar--craft and the Paramount product in New York State and Northern New Jersey. The placing of the new augmented productions of these two concerns in New York City and New Jersey has not been mentioned, but the business in the central and northern part of the state as revealed by Mr. Sherry on his return to New York last week shows that every town and city of any consequence has not only signed for the new product of the two big companies, but has arranged for advanced admission prices, long runs, big newspaper and billboard advertising and all other improvements known to the exhibition end of the game.

Just a few of the towns in which the new service has been arranged for, in addition to Buffalo, Syracuse and Rochester, previously announced, are Elmira, Binghamton, Cortland, Ithaca, Auburn, Saranac Lake, Malone, Plattsburg, Lake Placid, Salamanca, Hornell, Geneva, Glens Falls, Gloversville, Amsterdam, Utica. In most of these towns second and third as well as first runs have been taken on and each represents an increase in the length of run from one to two and three days over any run previously given regularly. The theater in each of these towns is putting in a schedule of advanced admission prices.

"THE ETERNAL MAGDALENE"

Robert McLaughlin's Play Is Vehicle for Maxine Elliott

The second picture made by Maxine Elliott for the Goldwyn Company will be "The Eternal Magdalene," by Robert McLaughlin, the Cleveland author and playwright. This production was directed by Arthur Hopkins.

Two seasons ago, Robert McLaughlin's play, "The Eternal Magdalene," became one of the sensations of the year when presented at the Forty-eighth Street Theater by Selwyn and Co.

STAGE SUCCESSES BEST FOR PICTURES

William A. Brady Has Confidence in Film Adaptations of Famous Plays—New Productions on Way

"The history of motion picture success," said William A. Brady, director-general of World-Pictures Brady-Made, "is that the biggest and most enduring hits are screen adaptations of stories which have been highly favored by the public in the speaking theater. This applies not alone to program features but to special price pictures, and the fact accounts for the sharp competition always in progress to secure the picture rights to stage plays.

"The World corporation has been exceptionally fortunate in acquiring these productions heretofore, and they have invariably turned out so very well as to more than justify our faith in them, going to show that there is little if any difference between the tastes of moving picture audiences and those that assemble in the 'regular' playhouse.

"All this is preliminary to the announcement that World Pictures will immediately present a series of screen versions of dramas which have enjoyed big careers in the oral theatre. Between Sept. 17 and Oct. 15 we shall publish no less than four productions, and I desire to invite the closest of scrutiny as to their quality.

"The first of this series is 'Betsy Ross,' the title role of which is acted by Alice Brady. This story, by H. A. Du Souchet, author of 'My Friend from India,' not alone had a notable stage career but was widely circulated in book form. It carries a strong dramatic plot and faithfully reproduces certain events of importance in the history of our country.

"The second of the quartette is 'The Corner Grocery,' in which Madge Evans is featured with Lew Fields. The original of this comedy with serious touches was produced by Adolph Philipp in New York, where it had a long run, although under the disadvantage of being interpreted in a foreign tongue.

"Third in the set is 'Shall We Forgive Her,' the central personages of which are assumed by June Elvidge and Arthur Ashley, with John Bowers playing an important part. The stage version of 'Shall We Forgive Her' was written by Frank Harvey, a contributor to the literature of the theater, and it has been played repeatedly throughout the country.

"Finally comes 'The Burglar,' with Carlyle Blackwell, Evelyn Greeley and Madge Evans at the head of a particularly effective company. This promises to be an exceptional production.

TO ENCOURAGE RECRUITING

Cabanne, Heading Own Company, Will Make Patriotic Pictures

William Christy Cabanne announces that he is to head his own producing company after September 1 and that he intends to direct much of his energy along the line of making big feature pictures which will encourage recruiting in the fighting forces of the United States.

Mr. Cabanne's latest success, "The Slacker," has brought him assurances that the film is known to have been directly responsible for a number of enlistments. Feeling that "The Slacker" was accomplishing a great work, Mr. Cabanne launched another elaborate feature intended to encourage the enrollment of fighting men. He calls it "Draft Number 258" and it is nearing completion. As an argument for enlistment he feels that "Draft Number 258" will excel even "The Slacker," since it is full of both action and thought directed along patriotic lines bound to arouse men to a sense of national duty.

WELCOMED IN BOSTON

Italian War Pictures Greeted by Large Audience at Tremont Theater

With the Governor of the State and his staff; the Mayor of the City, and General Clarence Edwards, commanding the Department of New England, and his entire staff occupying boxes, the first and only official Italian War Pictures "The Italian Battlefront," were tendered an ovation at the Tremont Theater, Boston, upon the premiere presentation in that city, last week. The Italian representation, as was to be expected, was attended by the most prominent figures of that nationality of New England.

Evoking especial enthusiasm were the struggles to gain the treacherous peaks of the Alps with the heavy mountain artillery and the battles above the clouds on the white glaciers of everlasting snow. A symphony orchestra accompanied the pictures with a pleasing score. The colors of America and Italy were displayed artistically throughout the house and there were two most effective stage settings.

CRANE WILBUR AND JOANITA HANSEN,
Discussing a Scene in Their Next Art Drama Production.

(C) White.
EDNA GOODRICH,
In Mutual Pictures.

ALICE BRADY OUT OF WORLD FILM

Actress Refuses to Renew Contract—May Return to the Stage

Alice Brady has completed her contract with the World Film Corporation, and she declines to renew it. She severs her connections this week with that firm, of which her father, William A. Brady, is managing director, and she announces that she is now at liberty. She may accept any one of several offers that she has had from other motion picture producers, and she may possibly return to the legitimate stage.

WAR PICTURES DRAW CAPACITY

"Battle of the Somme" Does Record Business in Second Seattle Showing

"The Battle of the Somme," one of the Official British Government War Pictures released by Pathe, opened its second run at the Rex Theater in Seattle on August 12th to the largest business this theater has ever done. The "Somme" therefore has played two full weeks in Seattle within one month to capacity business.

Pathe reports that the Official Government War Pictures have had an unprecedented drawing power. Practically every theater showing them reports all house records broken and a wide-spread interest taken in the pictures by public and newspapers alike.

Paul B. Jones, manager of the Rowland and Colonial Theaters, Wilkinsburg, Pa., writes of the Somme picture as follows: "Permit me to congratulate Pathe on the tremendous drawing power and the excellence of the timely screen feature, the Official Picture of the War. Box-office results were flattering."

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen

MARTINEAU NOW LOCAL PRESIDENT

Following Resignation of Trigger, New Chief Executive Announces Policy

Following the resignation of Samuel H. Trigger as president of Manhattan Local Number One of the Motion Picture Exhibitors' League, C. R. Martineau was named, at a recent meeting, to fill the office. Mr. Martineau has been first vice-president.

The new president expresses his policy in the following letter to THE MIRROR:

"In assuming the presidency of New York Local No. 1 of the Motion Picture Exhibitors' League of America, I take this opportunity to pledge my support to the National League and all its officials and will use my best efforts to promote a closer bond of friendship between all local exhibitors whether in the organization or not.

"It will be my greatest desire to protect the individual members from unfair trade methods and abuse and at the same time to work for the best interest of the entire industry.

"I will endeavor to see that all differences between branches of the industry and exhibitors are properly arbitrated. I will be at the service of the exhibitors at all times and will do my utmost to assist them in protecting their interests.

Motion Picture Exhibitors' League of A., New York Local No. 1.
C. R. MARTINEAU,
President."

PATHE CLASSIC IS IN HIGH FAVOR

"Vicar of Wakefield", Is Popular Subject with Exhibitors

"The Vicar of Wakefield," Pathe's superfeature, starring Frederick Warde, is receiving high honors wherever it is shown. In a personal letter to the manager of Pathe's Denver Branch, Robert Courtney, dramatic editor of the Denver *Post* says:

"I believe I can count the motion pictures that I really have enjoyed on the fingers of my two hands, and I number 'The Vicar of Wakefield' among these. The picture is an enjoyable one, first because there is a real story and secondly because the characters are portrayed by thoroughly capable actors.

"My own argument against the run of motion pictures is that the first essential is usually overlooked—a well developed story that lends itself to the medium employed. Every good story is not necessarily good motion picture material, but no film can be of any real value unless there is a good story to begin with. This essential, of course, is patently present in 'The Vicar.' The story is human, interesting, and absorbing. The acting is far above the ordinary. Mr. Warde, I believe, hits a high water mark of character delineation. The other roles seem perfectly typed."

Ethel Reed Jasspon, Chairman of Civics of the Charlotte Woman's Club, saw the picture at a private showing and wrote as follows to Pathe:

"I am indebted to you for the privilege of seeing the new Pathe-Thanhouser release, 'The Vicar of Wakefield,' with Frederick Warde the Vicar. It was a most artistic production, exquisite in every detail.

"As you know, I have been much interested in the Movement for Better Films in Charlotte, especially with reference to children. We have twice undertaken to present Children's Programs and you no doubt know the difficulties which made it necessary to discontinue.

"I feel that with the presentation of pictures of the type and character of 'The Vicar of Wakefield,' we patrons would have no complaints either from ourselves or from our children, and the success of the producer and manager would be assured."

The title of the patriotic picture Mary Miles Minter, American Film star, is now working on, has been changed from "The Call to Arms" to "Her Country's Call."

AMERICAN EXHIBITORS ASS'N READY FOR WORK

Pettijohn, in Letter to National Association, Gives Creed of Organization—Offer of Services for Government Work—Trigger Explains His "Chicago Conduct" To League Members

That the American Exhibitors' Association is prepared to do all in its power to further the war-time propaganda of the National Association of the Motion Picture Industry, co-operating with Government officials in Washington, is amply evidenced by the following, dated Aug. 14:

Aug. 14, 1917.

TO THE PRESIDENT AND DIRECTORS OF THE NATIONAL ASSOCIATION OF MOTION PICTURE INDUSTRY.

GENTLEMEN: In order that the attitude of the American Exhibitors Association toward the National Association of Motion Picture Industry may be clearly understood, and that the directors may have definitely in mind our position with reference to what has been termed "our application to affiliate with the National Association of Motion Picture Industry," I am instructed by our directors to write you the following:

First—The American Exhibitors Association, on July 20, 1917, tendered, through William A. Brady, not as the president of the National Association of Motion Picture Industry, but as the designated official, by reason of his selection by President Wilson, our hearty co-operation and services to help carry on the work set aside by our government for the motion picture industry during the present crisis. We are building a business organization of exhibitors to the end that this may be effectively done and results obtained.

Second—We care not whether we have one or fifty votes, either as directors or members of the National Association of the Motion Picture Industry, because voting inside the industry cannot interest us.

Third—We are asking nothing of you, and are offering only our affiliation and assistance in a stand with the other branches of the industry for what is healthful, and against that which unjustly attacks.

Fourth—On the other hand, we will not at any time, by any unit vote or combination of votes, permit ourselves to be bound to support any act, measure or effort that is not for the best interests of real exhibitors of America, who comprise our membership, nor for or against any faction in any other branch of the industry that may hereafter develop.

Fifth—We desire to have it clearly understood that our services are tendered, and that no application is made at this time for votes, or for any change in the by-laws of your organization.

Sixth—We ask that the directors at the meeting, Aug. 27, 1917, either promptly reject or accept our proffer of affiliation, assistance and co-operation in such manner as our position may be clearly and definitely interpreted by our officers and entire membership.

Very truly yours,
(Signed) CHARLES C. PETTIJOHN,
General Manager.

Pettijohn Defines Position

General Manager Charles C. Pettijohn explains his position in the following letter addressed to William Fall, Jr., treasurer of the association:

"Immediately upon assuming the office of general manager of the American Exhibitors Association, I prepared cost estimates for the various work planned.

"Considering that the organization is new, that many expenditures of monies will necessarily be made the first year that will not be repeated, coupled with the fact that thus far all funds have consisted largely of individual exhibitors' contributions in addition to dues, I have decided the following:

"That, as your general manager, I will return to you, as treasurer, each month, the difference between my salary, as fixed and guaranteed at Chicago, and the sum of one hundred dollars per week.

"I have been so unselfishly supported in the work to date by our officers and individual exhibitors, who have given their time and money to this cause, as to feel that I want to *really* be one of them and 'do my bit.' The money thus saved can be used to good advantage for other purposes, and all I ask in return is a continuation of the support I have had, and your belief that my heart is in this effort to build up a business organization of exhibitors that will *be something* and *do things*.

"I am sending a copy of this letter to President Wells, and I take it that I have authority to do the above without official sanction of our directors.

"My enclosed statement shows a substantial balance, and I earnestly desire to maintain it.

"With kindest personal regards, I am,

"Very truly yours,
(Signed) CHARLES C. PETTIJOHN,
"General Manager."

Why Trigger Left League

At a recent meeting of the Manhattan Local of the Exhibitors' League, when the retiring president, S. H. Trigger, was asked to explain his Chicago conduct, he replied:

"It is a most unpleasant task to be asked by gentlemen purporting to be my friends to explain my conduct.

"This is the first time in my life that friends have questioned my God-given right to exercise my conscience and judgment.

"As your president, I entered the hall at the Chicago convention in *your* behalf and *for* you.

"I was not permitted to vote, and I was not permitted to speak either as your national vice-chairman or as your president.

"Was that the treatment you wanted me to have, and did you expect me to suffer such insults? These are two questions, my friends, for *you* to answer.

"Not being permitted to take part in the deliberations of the convention, refused the right to voice your sentiments and your desires or to vote on any measure, I realized I was not a delegate and left the convention. For this act I have no apologies to offer. That I have aligned myself with the American Exhibitors' Association needs no explanation except that I am glad to do my bit in this organization of business men that really stands for something, and that I believe will accomplish something for you and for me as exhibitors.

"I now hand to our secretary my resignation as president of this local. This act I will also explain. I should not continue as president of a local that is affiliated with a national organization that I do not believe in. A few of you have indicated that you prefer a new president. You should have one. This resignation I owe you, but my personal liberty to exercise my best judgment at all times I do not.

"Now, boys, that my unpleasant task is over, let me just say this in conclusion: Forget our political differences, and let's be the same old friends and pals we have always been.

"I care not for presidencies, but my friends I love. As fellow exhibitors, continue to do as you have done for fifteen years—call on your old daddy day or night—and even if I have turned my sixty-fifth milestone, you will find me so full of enthusiasm for my friends that you can still call me 'Pal.'

"To those of you who join me in the American Exhibitors' Association I say, 'God bless you.' To those of you who do not, I say, 'God bless you, too.'"

MORE EXHIBITORS IN GOLDWYN LIST

With Approach of First Release Number of Contracts Shows Marked Increase

Goldwyn Pictures will be shown first in Los Angeles, the heart of production activities in the picture industry, at J. A. Quinn's Rialto Theater, one of the show places on the Pacific Coast.

E. H. Hulsey, the big Texas exhibitor, who owns theaters in a chain of cities in the Lone Star State, has signed contracts for the productions in all of his houses—in Dallas, Galveston, Houston, Waco, and Beaumont—and is making capital of his coup in obtaining the first run rights for his communities.

In St. Louis, where William Sievers has signed for all Goldwyn Pictures at his Grand Central Theater, the St. Louis *Times* gives this news first page position with illustrations, and Albert C. Wegman, the musical critic of that newspaper, promptly came to New York and interviewed Mae Marsh and other stars.

In Peterborough, Can., when Goldwyn Pictures, Ltd., closed a contract with Dr. F. L. Robinson for the Empire Theater, the Peterborough *Examiner* hailed the coming of the plays and players as one of the big events in the amusement activities of the city and gave a half page of news space to its local announcement.

From the Detroit offices of Goldwyn come contracts for the Bijou Theater, Mt. Clemens; Princess Theater, South Haven; Bijou Theater, Port Huron; Censor Theater, Albion; and Majestic Theater, Jackson. Michigan exhibitors have shown a readiness to sign for the entire first year's output.

John Green, of Galt, Ont., a pioneer exhibitor of motion pictures in the Dominion of Canada, has signed for the productions for the ensuing year.

The Columbus, O., *State Journal*, announcing the signing by Goldwyn of the Messrs. Dusenburys' Grand Theater in the Ohio capital, says: "It is another important movie change, of course, that the Grand will play the much-heralded Goldwyn pictures. All of the film fans are crazy to see them. The brilliant stars of the Goldwyn firmament have long been known, but it is only at this date that the management announces the first releases of this big company."

Nathan H. Gordon, the big New England exhibitor, writes from Boston: "I am very enthusiastic about the Goldwyn type of productions. In story and in acting they are remarkable and I feel that your organization deserves great credit for bringing new and capable producers and artists to the screen."

Charles W. Picquet, the Southern Pines, N. C., exhibitor, who saw two Goldwyn productions at a Boston trade showing, writes: "There is distinction and class to Goldwyn Pictures and these elements speak volumes for the future of the company."

AT THE RIALTO

For the first time in the history of the Rialto all photoplays will be eliminated from the program this week and the impressive dramatic spectacle, the Revolution in Russia, is being given the place of honor, supplemented by new and striking scenes from the Russian battle fronts in the Caucasus, along the Black Sea, and on the southwest frontier. Mr. Rothapfel's impressive presentation of these pictures is the first in this country. The films are owned by the Skobeleff Committee for the Relief of Russian Wounded and Prisoners of War, and the proceeds from their exhibition will go to the committee's relief fund. The pictures are official and bear the endorsement of the Russian Commission now in Washington.

PICKING THE WINNERS

Pathe's "Neglected Wife" Problem Contest Is Unqualified Success

The Problem Contest conducted on Pathe's serial, "The Neglected Wife," adapted from the novels of Mabel Herbert Urner, in which Ruth Roland and Roland Bottomley were featured, was one of the most successful contests ever conducted by a motion picture firm.

This contest closed on August 12, and the judges are now busy selecting the seven prize winners. These judges are Mabel Herbert Urner, author of "The Neglected Wife"; J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., and Louis Joseph Vance. They will decide from the more than fifty thousand answers received in this contest, who will receive the first prize of $1,000; the second prize of $500, and the five succeeding prizes of $100 each.

The contest feature of the serial was a good one, but reports from exhibitors all over the country indicate that outside of this feature, the serial itself is popular with audiences.

PICTURE PACKS HOUSE

R. M. Chisolm, president of the Diamond Theater Company of New Orleans, has reason to congratulate himself on his good judgment in booking the Pathe Gold Rooster play, "The On-the-Square Girl," which features Mollie King. Mr. Chisolm wires as follows under date of August 13: "We put on Mollie King in the 'On-the-Square Girl' on Sunday night and in spite of all opposition our 2,100 seat house was packed to the doors that night and all day Monday. The police had to hold back the crowds. Wonderful picture."

The many friends of James L. McGee, manager of the Selig studios, Los Angeles, will be pleased to know that he has successfully undergone an operation and is now resting and recuperating at Paso Robles, Hot Springs.

INDEPENDENT FEATURES

The OPEN MARKET

STATE RIGHTS

HARRY RAVER SELLS RIGHTS IN MEXICO

Apollo Pictures Are Purchased by Compania Latino Cinematographica

Harry Raver, president of Apollo Pictures, Inc., announces that he has just disposed of the Mexican rights of several of that concern's pictures, and that they will be handled by the Compania Latino Cinematographica, whose New York office is at 145 W. Forty-fifth Street.

The deal has just been closed after a lengthy negotiation between Mr. Raver and Felipe Palenque, president of the Compania. The two productions involved are "Rosie O'Grady," in which Viola Dana is starred, and "The Golden God," an Alma Hanlon picture.

These will be released through Mexico immediately. The titles of the pictures have been changed to meet conditions, and one rather amusing paraphrase is noted, "Rosie O'Grady" being released as "Rosita O'Grady." "The Golden God" is "Dios D'loro."

The Compania Latino Cinematigraphica is one of the most important Mexican firms, and its president is a man of lengthy and varied experience in motion pictures. He is closely in touch with the conditions in Mexico, and sometime ago became convinced that these Apollo productions would find a ready market there.

PLANS NEW COMPANY

Samuel Cummins Aims to Unite Foreign and Domestic Buyers

Samuel Cummins, film broker, of 1476 Broadway, will announce in a fortnight the plans and details of the new company he is forming to handle foreign and domestic films. The plans and workings of this enterprise are said to be entirely new to the film world, and will bring together the foreign and domestic buyers in a closer relationship.

Mr. Cummins reports from present negotiations that the state rights market is becoming active again, and looks for the biggest season for open market pictures the coming Fall.

A REAL COWGIRL

Beatriz Michelena Said to Rival "Bill" Hart in "The Dead Line"

In the role of Star Dowell, in "The Dead Line," Beatriz Michelena is said to evidence a wider variety of western accomplishments than shown in any of her previous photo-dramas of the untamed frontier. Horsemanship, for which she has always been renowned is, according to studio reports, the very least of her troubles in this latest and most strenuous of her western productions.

The producer is announcing her as the female "Bill" Hart, and predicts that her proficiency in "The Dead Line" will make the original "William" look jealously to his cowboy laurels.

The picture is being filmed in the Santa Cruz Mountains and is scheduled for independent release early this Fall. William Pike, Albert Morrison, Clarence Arper, Cliff Thompson, Jeff Williams, D. Mitsoras and Katherine Angus are among those who make up the supporting cast. George E. Middleton is the director.

COMPLETING LEWIS FILM

Company Located at Ticonderoga Overcomes Many Difficulties

Few productions have presented the many obstacles overcome by Edgar Lewis during the staging of his new special State rights picture now nearing completion at Ticonderoga, N. Y., according to Charles Abrams, who recently returned from a visit to the director's camp.

The story, which is from the pen of Anthony P. Kelly, called for locations which could only be supplied by beautiful country such as that surrounding the spot where Mr. Lewis and his large company have spent many weeks. The fact that he was compelled to build practically a whole town and supply water for storm effects by means of fire engines and hundreds of feet of hose, was looked upon as a small matter by the director, and when he found that artificial lighting would add to the effectiveness of some of his big scenes, a dynamo was hauled to the spot on a truck, and electricity was made to order by propping up the rear end of an automobile and running a belt from the driving wheel to the electric motor.

The Edgar Lewis Company has been living in the woods for more than two months and expects to be back on Broadway with the new production completed before long. More than ordinary interest is being shown in the picture by state rights buyers because of the success of "The Bar Sinister," which was the first picture made by Mr. Lewis under his own management and backed by his own capital.

PREPARING NOBLE'S FILM FOR SHOWING

Negative Not Harmed by Fire in City Island Studio—For State Rights Distribution

When word reached Broadway that the Jack Noble studio on City Island had burned to the ground, friends of the director feared that the negative of the special length state right picture, on which he has been working for the last ten weeks, had been lost in the fire. The negative was not in the laboratory, however, and Mr. Noble did not suffer any loss by the burning of the building, as it had been completely dismantled when the accident occurred.

The studio was situated on the north shore of City Island, occupying a beautiful point of land belonging to the family of Harry Carey, the Universal player. The large Carey mansion was destroyed by fire in 1910 when Harry Carey was starring under his own management in the western play "Montana," of which he was also the author. The studio and laboratory were built with the Carey outhouses as a nucleus for the plant, and were the scene of the making of several important productions in the early days of motion pictures.

It was while producing at the City Island studio that Jack Noble was severely injured three years ago by the explosion of a keg of powder. The explosive was being used to obtain a startling effect in the climax of a drama and, while the scene was remarkable for its realism, Mr. Noble spent several days in the hospital recovering from his injuries.

Early last Spring Mr. Noble decided to produce a special production for the state rights market, and again chose City Island as his headquarters. He completed his picture last week and it will be presented at an early date, as Jules Burnstein, who is taking care of the business end of the production, is now arranging for a trade showing.

BROCKLISS SECURES THE FOREIGN RIGHTS

Firm Closes Deal for Walt Mason Stories and Lion Comedies

The A. Kay Company announces that it has consummated a deal with the firm of J. Frank Brockliss, Ltd., whereby the latter secures the exclusive rights in foreign territory to the Lion Comedies and the picturized versions of the famous Walt Mason Stories.

The Lion Comedies, which are of a slapstick nature, are made by Masterpictures of Houston, Tex., under the supervision of Harold J. Binney, who for many years has been active in the production of comedies.

The Filmcraft Corporation, which arranged with the George Matthew Adams Service to picturize the Walt Mason stories and rhymes, recently entered into an agreement with the A. Kay Company to give the latter the world rights to their product, to be known as the Walt Mason Stories. Although the contract between Filmcraft and the A. Kay Company was drawn and signed only recently, the foreign rights have already been disposed of to J. Frank Brockliss, Ltd.

HORSLEY SELLS RIGHTS

Mary MacLaren photoplays made under her new contract with David Horsley will be sold on the State right basis. This is the announcement made by David Horsley in New York, where he has closed negotiations in four states for the first of her new seven-reel features, "The Counterfeit Soul." Mr. Horsley reports contracts signed for New York, New Jersey, New England and Pennsylvania.

CROPPER CLOSES DEAL

R. C. Cropper, president of the Standard Film Corporation of Chicago, has recently closed a deal with a leading St. Louis theater. The deal comprises a yearly contract, without a cancellation clause, for the Billy West Comedies.

MENA COMPANY IS PRODUCING

First Picture of New Jersey Corporation Will Be Biblical Story

The Mena Film Company is a New Jersey corporation, having a capitalization of $250,000.

Its officers are as follows: E. W. Kuehn, Toledo, O., president; J. G. Kuehn, Brooklyn, N. Y., vice-president; Dr. L. W. Jones, Chicago, Ill., secretary-treasurer; R. R. Hollister, Pittsburgh, Pa., foreign director; G. C. Driscoll, Los Angeles, Cal., manager.

The management is planning to produce motion picture feature films on popular subjects, and the first picture which is in process of production will be an allegorical Biblical and modern story in a new setting.

The company's principal studio is located at Fountain Avenue and Berendo Street, Hollywood, Los Angeles. It embodies the latest ideas in scientific studio efficiency, both in construction and equipment, and is expected to fully measure up to the requirements of the company's plans for the production of a series of elaborate and spectacular features.

G. C. Driscoll, president of the Pyramid Film Company, has taken charge of the Los Angeles studio and the producing end of the company's activities.

Howard Gaye, who was associated with D. W. Griffith for three years, is the director of productions.

PROSPECTS BRIGHT

Nat. H. Spitzer, sales manager for the King Bee Company, has just returned from a trip covering all the exchanges through the West and South handling the Billy West comedies. Mr. Spitzer has put several of the large film organizations on the map in the past, and is an authority on sales conditions. He is delighted with the outlook for the Billy West releases, and feels that conditions for them could hardly be better.

GRACE DARMOND IN "WHEN DUTY CALLS"—(Sanger and Jordan).

NEWS IN CONCISE FORM

Aug. 11, 1917.

Editor Dramatic Mirror:

Dear Sir.—Beginning Oct. 1 this year the writer again takes over the picture privilege of the Bowersock Theater, Lawrence, Kansas, and finds much satisfaction in reading the Motion Picture section of "The Mirror." The news and information is arranged so concisely that it does not require much time to keep up on the issues of the day. It is his purpose to run about one-half of the time on program pictures, the balance of the time devoted to the better class of "specials," etc.

Any time I can be of service to you here, command me.

Respectfully,
Bowersock Theater,
(Signed) Sherman Wiggins,
Mgr.

PERFECTING ORGANIZATION

Final Meeting of Buyers' Association Headed by Sol Lesser Is Called

The final meeting of the National Organization of State Right Buyers is called for Wednesday, Aug. 22, at 2 p. m., at the Hotel Astor, at which time all details of the organization will be concluded. Full announcement as to the plans, purposes, location of offices, etc., will thereafter be made to the trade.

Although Sol L. Lesser, the originator of the plan, is still confined to his bed, in a convalescent state, he is in constant touch with the other members of the organization through his associate, Leon D. Netter, and soon will be actively affiliated with the organization.

TO CHANGE DIRECTORS

Peggy Hyland, Will Be Under Different Supervision in Each Picture

M. A. Schlesinger, president of the Mayfair Film Corporation, announces that he has made tentative arrangements with four of the leading directors of the trade to direct the Mayfair star, Peggy Hyland, in her forthcoming releases.

Mr. Schlesinger proposes to have a new director for each Peggy Hyland-Mayfair production, in order to avoid the sameness so often prevalent.

The names of the men engaged will not be announced until they begin their work on the production, but each one has a number of successful pictures to his credit. They will all enter the Mayfair employ, however, with the understanding that their engagement is ended when the production is completed.

VANDIVERT ON TOUR

R. M. Vandivert, who recently joined the Peter Pan Film Corporation as vice-president and general manager, is at present traveling through the country visiting the exchanges, and outlining sales plans for the various territories. Mr. Vandivert has made a specialty of this kind of work, and excellent results are to be expected.

FUN-ART FILM CO.

The Fun-Art Film Company has been organized by Harry I. Garson, who is also personal manager for Clara Kimball Young, to produce a series of two-reel pictures. Mr. Garson has signed a contract for five years with the youthful vaudeville team of Ray and Gordon Dooley. These comedies will be known as the "Dooley Series." The first release will be some time in September.

WARNER BROS. BUY

The Warner Brothers, who have been closely associated with all branches of the motion picture industry, last week acquired the rights to the new Mutt and Jeff Comedies for New York and northern New Jersey from the Bud Fisher Films Corporation.

ROSENBERG PURCHASES

M. R. Rosenberg, of the De Luxe Feature Film Company, Seattle, Wash., has closed two deals, for the acquisition of "Redemption," the six-reel Evelyn Nesbitt feature, and "The Cold Deck," the Triangle William S. Hart feature, for his territory.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"All Star Picture," National Association; "The Guardian," World; "Battle of Arras," Pathe; "Transgression," Vitagraph; Conquest Program, K.E.S.E.; "The Law of the Land," Paramount

NATIONAL ASSOCIATION'S ALL STAR PICTURE

Five Reels Assembled by the National Association of the Motion Picture Industry.

POINTS OF INTEREST

Thirty stars appearing within five reels. An arrangement of scenes that holds the attention.

The National Association's first all-star picture to be assembled, which will be followed by a series of four more from time to time, had its initial public showing before an invited audience at the Strand Theater last week. Incomplete as it is now, as was stated by William A. Brady, president of the association, before the showing, it still contains enough material to promise that the completed release will be a feature of especial interest. More stars are to be added before it is placed on the market. It also was announced that this picture was to be followed by a series of four more, designed to show the best in motion pictures of all time.

The first assembling consists of individual scenes grouped under three different heads, love scenes, great fights, and dare-devil deeds. The separate incidents are extractions from successful pictures, and a list of the names of the stars would consist of a roster of practically every player of first prominence. Even though the picture is fragmentary, without any semblance of connection or continuity, the power of holding the undivided attention of the spectator can be appreciated when it is realized that the world's favorite players are appearing before the eye in rapid succession. The scenes in which they appear are for the most part well chosen. Evidently it is the intention of the National Association to transform each of the divisions into a five-reel feature, with "Great Love Scenes" as the first.

Making a comparison of the receptions accorded the various incidents by the audience at the Strand Theater, which was reasonably typical, it was found that in the love scenes Earle Williams and Edith Storey, in a scene from "The Christian," were the most favored in that division; in the great fights, Douglas Fairbanks and a player whose name was not given, in the two-man battle royal from "Reggie Mixes In," which certainly was fought under the rules of "use no books and bury your own dead" without any regard whatsoever for the Marquis of Queensbury, and which is acclaimed by many as the best stage fight on the screen, received a slight margin of applause over William Hart and House Peters in another exceedingly rough encounter. In the dare-devil deeds the comedy appearing in the tempest scene from "Aloha Oe" created the biggest impression. Of course, Charlie Chaplin received the most laughs.

A list of the stars appearing in the review of great love scenes, to which will be added many more, follows, in the order of their present appearance: Rupert Julian, Alice Hall, Carlyle Blackwell, Ethel Clayton, Donald Cameron, Lillian Walker, Mary Miles Minter, Franklin Farnum, Anita Stewart, Evart Overton, Francis X. Bushman, Beverly Bayne, Clara Kimball Young, Madame Petrova, Alice Brady, Mary Pickford, Henry Walthall, Earle Williams, Edith Storey, Harold Lockwood and May Allison.

The National Association all-star pictures should prove beyond all doubt to be consistent money-makers for exhibitors. There are few motion picture enthusiasts who will not wish to see so many stars in one feature.

F. T.

"THE GUARDIAN"

Five-Part Drama Produced by Peerless Under the Direction of Arthur Ashley and Released by World.

The Players.—Montagu Love, June Elvidge, Arthur Ashley, William Black and Robert Broderick.

POINTS OF INTEREST.

The acting of the three leading players is so impressive that it predominates over all else in the production.

After seeing "The Guardian" one comes away with the realization that the acting of June Elvidge, Montagu Love and Arthur Ashley, and especially Miss Elvidge, has monopolized the attention. They do not play unusual roles, but what they are given to do they do and a little more. They squeeze every ounce of opportunity out of their parts, but they do it with such ease that the effort is not apparent.

Miss Elvidge is called upon to play a young girl, who has been left a fortune by her father's will. She is under the care of a guardian, who, when the girl is courted by a schemer, who merely wishes to marry her to get control of her money, forbids the marriage. At one time this schemer gets the upper hand when he finds out that the guardian, now a respected citizen, was a safe cracker some years before. Circumstances force the girl to realize the falseness of the fortune hunter and the worth of her reformed crook-guardian and she switches her affection. The guardian is played by Montagu Love and the role of the fortune hunter is in the capable hands of Arthur Ashley.

Owing to the necessity of keeping the audience in the dark regarding the past lives of some of the characters, but principally the guardian, the exposition of the plot frequently becomes rather choppy through the interpolation of numerous flashbacks. Remembering that it is done to heighten the suspense, the director should not be blamed, and when the film is not interrupted with the scenes of previous happenings, the action moves evenly and the dramatic moments are well placed.

"The Guardian" will please in the average theater. The most valuable advertising will display prominently the names of Miss Elvidge and Messrs. Love and Ashley.

F. T.

"HASHIMURA TOGO"

Five-Part Drama Adapted from the Stories by Wallace Irwin and Featuring Sessue Hayakawa. Produced by Lasky Under the Direction of William C. De Mille and Released by Paramount.

The Players.—Sessue Hayakawa, Florence Vidor, Mabel Van Buren, Walter Long, Tom Forman, Raymond Hatton, Ernest Joy, Kuwuhara, Konishi and Margaret Loomis.

POINTS OF INTEREST

A highly artistic and correct reproduction of a character familiar to the readers of Wallace Irwin's Japanese schoolboy stories.

It is venturesome to attempt to reproduce for the eye a character that has become as widely known and liked in print as Hashimura Togo, whose career with Wallace Irwin as the historian has been closely followed by many readers of the *Saturday Evening Post*. The hazard is in opening wide avenues of criticism, as everybody has some preconceived notion of the character and expects the actor to live up to it. But Sessue Hayakawa's characterization is past danger. He has painted a portrait. It is reasonable to say that the Japanese boy on the screen personifies the many mind pictures held by the readers of the stories, and for those who are not familiar with the character Mr. Hayakawa has created something they cannot help but enjoy thoroughly.

In playing Hashimura Togo, Mr. Hayakawa has drawn upon his large fund of acting ability, and besides fulfilling visual wants he conveys every emotion that the story calls for by his skillful performance. Although he is the outstanding player, of course, that does not mean that he should be given all the acting honors. The rest of the cast, which is a large one, and contains such well known people as Walter Long, Tom Forman, Raymond Hatton, Mabel Van Buren, Ernest Joy, Margaret Loomis, and a comparative newcomer who is exceedingly pleasing, Florence Vidor, acts with ability in every instance.

The present writer, who has read all of Mr. Irwin's stories, cannot recall from which one the plot of the picture was taken, but that is a minor detail, as the central character has been transferred from the page to the screen, which is a greater concern. The story opens with the Japanese boy sacrificing himself to uphold the family name when his brother is guilty of a criminal act. He comes to America, and the rest of the picture follows his career here until he is summoned home, when it is found that he did not commit the crime for which he assumed the guilt. While in the United States, he is instrumental in bringing about the arrest of an embezzler who had stolen the fortune of "the moon-maiden," as he calls her, and brings about a reconciliation between her and her lover. The first position he obtains is as butler in this girl's house, but circumstances force him out, and he then writes for a newspaper, in the peculiar and humorous style known to the readers of the stories.

The direction of the picture comes up to the usual high standard of those which have heretofore been directed by William C. De Mille. Detailing what he has accomplished in "Hashimura Togo" in the way of settings and dramatic action would only be repeating what has been said many times before. There is not a single flaw in the continuity.

There can be no question about the popularity of this picture in any theater. It is first class entertainment and that is what every exhibitor wishes to furnish his patrons. The fact that it is an adaptation of the work of a well-known author has an advertising advantage and Mr. Hayakawa's name will draw.

F. T.

SHOWING LEW FIELDS IN "THE BARKER"—Selig.

RETREAT OF GERMANS AT "BATTLE OF ARRAS"

Official British Government War Pictures, Handled in the United States by Pathe, Are Vividly Impressive

Improvements in photography under trying conditions and new evidences of resourcefulness on the part of cameramen assigned to that most difficult of all tasks, making a photographic record of scenes on and near the battlefields of Europe, are keeping pace with the ever advancing science of modern warfare.

At the beginning of the European conflagration, when the advance guard of the motion picture war correspondents returned their negatives, it was customary, in view of the obvious danger encountered and the manifold obstacles between the battle front and a perfect print, to make much of brief glimpses of the actual conflict and to pass by with kindly toleration cloudy photography and impressionistic suggestions of the thrills, the horrors and the tragedies of war. What more could be expected under the circumstances?

But gradually the intrepid photographers of England and France have answered the question with an emphatic, "Much more." How they have done it is difficult to imagine from the security of a New York office; but the fact remains that with each new batch of film they have gone deeper into bleeding Europe and returned with a picture closer to life and death, clearer in presentation, and more definite in its effect because of a completeness that leaves no corner of the modern inferno unphotographed.

To recall the first of the war films to reach this country and then to view "The Retreat of the Germans at the Battle of Arras" is to realize (if one can for a moment forget the tragic meaning of it all) the astounding progress made in war picturization. Here is a film of good technical quality that for the time being makes the spectator a part of the armies of England in the front line trenches, in the air, under the ground, on No Man's Land, trudging weary miles along roads dotted with shell pits—wherever, in fact, there is work to be done for the troops of Democracy.

It is very wonderful and thrilling and sad, yet inspiring withal, and superbly designed to increase one's respect for the men who can laugh when death is chuckling in the throats of howitzers and smile when an arm or a leg has been left by the roadside.

The human element of the war and the unconquerable spirit of our Allies are revealed in numerous glimpses of the homeless life of a soldier, yet the spectator is made to feel the sinking of the individual man in the one great individual purpose that acts through the intricate mechanism of machine guns and tanks and aeroplanes and bayonets. Men look pretty much alike in uniform and seemingly they have much the same emotions when the Germans are on the run.

If an exhibitor is an American and wants to give an American audience a more vivid impression of the war than can be gained from reading all the books that have been written on the subject, he may do his "bit" by showing "The Retreat of the Germans at the Battle of Arras."

L. D.

"TRANSGRESSION"

Five-part Drama by J. Stuart Blackton and Cyrus Townsend Brady. Featuring Earle Williams and Corinne Griffith. Produced by Vitagraph. Directed by Paul Scardon.

The Players.—Earle Williams, Webster Campbell, Mary Maurice, Edward Davis, Corinne Griffith, Billie Billings, Jack Ellis, Denton Vane.

POINTS OF INTEREST

The featured characters, whose personalities add much to a play in which politics is the background.

"Transgression" presents a powerful appeal to politicians to serve the people rather than their own interests. It shows the type of politician whose courage to protect the people who placed him in office is not swayed when his personal future seemed ruined.

The story opens with the reading of the father's will in which the mother and two sons share alike. A woman who lives by her wits seeks to marry the younger brother for his fortune and discard her first suitor. Both men meet at her home one night and a quarrel starts between them in which the former suitor is killed. Just at this time the elder brother, who is mayor of the city, arrives at the house and arranges for the supposed murderer to leave the country. The next day the body is found in an alley. A year later the mayor is engaged to the district attorney's daughter.

The attorney is about to convict a crooked political band headed by a man found to be the husband of the adventuress, who was the cause of the murder. The latter goes to the mayor and threatens to expose his brother unless he gets the attorney to drop the case. He refuses, as does the attorney, who would not allow friendship to stand in the way of duty. Just at this time the missing brother returns and declares that he did not kill the man but that he was killed in a struggle with the woman.

This plot makes a very interesting picture and the well known players who take part give the exhibitor an opportunity to advertise their names.

E. M. H.

CONQUEST PICTURES PROGRAM

Seven Reels, Consisting of a Four-Part Feature, One Reel of U. S. Marines, and Two Split Reels. Produced by Edison and Released by K. E. S. E.

POINTS OF INTEREST

A collection of subjects that will entertain the entire family. Enlightening and diverting.

The fifth of the Conquest Pictures programs to be released in as many weeks embraces a wide variety of subjects that are interesting to patrons of all ages. The collection includes "The Little Chevalier," a four-part feature; "Soldiers of the Sea," one reel in length, and "Birds of a Far-Off Sea," "A Vanishing Race," "Gold and Diamond Mines of South Africa," and "The Dinosaur and the Baboon," 500 feet each.

"The Little Chevalier" features Shirley Mason in a story set in the eighteenth century. She plays the role of a young girl who assumes the responsibility of fighting the family duels, disguised as a boy, when a former feud with another family is brought to light by a challenge sent by the young male representative of that house. When the duel is fought there are no casualties, and afterward circumstances throw the young man and the girl together, but he does not know she was the person he fought with. They form an attachment and the climax of the picture displays a happy marriage, with the couple laughing over the fact that the girl had accomplished the deception and had fought her present lover in boy's clothes. The direction is adequate and the exterior scenes, photographed on an extremely picturesque estate, have the correct atmosphere and make a fine background for the costumes of the period. Besides Shirley Mason, good characterizations are contributed by Richard Tucker and Ray McKee.

The reel entitled "Soldiers of the Sea" vividly depicts life in the United States Marine Corps. It shows the marines in action and during recreation. "Birds of a Far-Off Sea" shows the remarkable mode of living of several little known species of birds. There are over a half million of them on a single island that is no more than a large, desolate rock off the tip end of South Africa. The birds include cormorants, Solan geese and penguins. "A Vanishing Race" is an interesting film of the present-day home life of the Blackfoot Indians. "Gold and Diamond Mines of South Africa" presents the process of the gem and its setting from the time it is extracted from the earth to milady's finger, and "The Dinsonaur and Baboon" is a novel and clever manikin comedy of prehistoric days.

Community theaters will find the Conquest programs are conducive to good business, especially those which play matinee performances. Although they are designed primarily for young people, the older ones will find plenty of entertainment. F. T.

"THE LAW OF THE LAND"

Five-Part Drama from the Play by George Broadhurst, Featuring Olga Petrova. Produced Under the Direction of Maurice Tourneur and Released by Paramount.

The Players.—Madame Petrova, Wyndham Standing, Mahlon Hamilton, J. D. Haragan, T. Vivian and Riley Hatch.

POINTS OF INTEREST

A story that is especially suited to the screen interpreted by a cast that leaves absolutely nothing to be desired.

"The Law of the Land" did not need such an excellent cast as has been given it to convey its appeal or hold the interest of the audience. It is one of those infrequent dramas that seem to be actor-proof. Each individual role is played by a thorough artist who has also been chosen for type. The star "acts" more than is her usual wont and relies less on her statuesque beauty to please the spectator. In a great many of her scenes in which she is called upon to express tense emotional feelings—especially the scene at the breakfast table the morning after she has shot her husband—she is truly effective.

A sterling performance is contributed by Wyndham Standing as the brutal Richard Harding, the woman's husband. It is a powerful characterization, made so, principally, by countless little touches so slight as hardly to be noticeable, but which display a technique in acting that is a delight to watch. The role of the butler is made at once humorous and winning by T. Vivian, and Riley Hatch is fine as the inspector. Mahlon Hamilton and J. D. Haragan win hearty approval.

The story, which is adapted from the play by George Broadhurst, is excellent material for motion picture consumption, as every one of its dramatic possibilities can be carried out without the use of words. It has elemental appeal and it grips the attention of the spectator. An evenly written scenario and an artistic production contributed by Maurice Tourneur graphically interpret the story of the woman who murdered her husband because he was brutal to her little son. Sympathy for the woman has been created at the start and retained throughout, which seems to make reasonable the happy ending at which the kind-hearted police inspector decides to enter the death of the man as suicide.

"The Law of the Land" has the box-office advantages of the name of George Broadhurst as author and Mme. Petrova as star. The number of people who will be drawn into a theater by these will be glad they came. F. T.

RAYMOND McKEE, "BILLY AND THE BIG STICK," George Kleine Release in Edison-Conquest Program

"MISS NOBODY"

Five-Part Drama Featuring Gladys Hulette, Produced by Astra Under the Direction of William Parke and Released by Pathe, Aug. 19.

The Players.—Gladys Hulette, Cesare Gravina, A. G. Andrews, William Parke, Jr., and Sidney Mather.

POINTS OF INTEREST.

This picture is so evenly good that there are no outstanding points.

Within the past few months the releases of the Gladys Hulette features have been coming so thick and fast that there will be no difficulty in recalling that they have been of an average high standard, being not merely bare excuses for displaying the personality of the star, but productions that could stand on their own. "Miss Nobody" maintains the same tone of worth.

The story, which abounds in originality, grips the spectator's interest from the introduction of the characters to the climax. It shows thoughtful work on he part of the author, who has injected unusual twists and complications that come as complete surprises, heighten the suspense and rivet the attention all the more securely. No attempt will be made to detail these twists here as full justice could not be done their value to the plot, which revolves around a young girl who, when a baby, was left in the care of two partners in a pawnbroking establishment. She is receiving her education in a fashionable school, and, to stop the taunts of her schoolmates, she demands from her guardians information as to her parentage. They invent the story that she is the daughter of an earl. She immediately is taken up by society, and gets into trouble innocently. Matters are all cleared up when it is found that she really is the daughter of a nobleman.

It has been no easy matter for the director to keep the story from being involved and disjointed, but this he has done, thoroughly, and the production has the appearance of following carefully studied plans, which, in turn, had their origin in a clean cut scenario. William Parke, who is responsible for the direction, has placed numerous whimsical little touches in the production that increase the charm of the story and establish atmosphere. One large fault in the production, for which both the director and the author should be blamed, is that the climax is weak and can in no way compare with the strength of what has gone before it.

Miss Hulette displays her usual charm and ability, which is praise indeed. Good characterizations are contributed by Cesare Gravina and A. G. Andrews, and Sidney Mather is adequate in an easy role. William Parke, Jr., looks too young for his part. F. T.

"THE DICE OF DEATH"

Ninth Episode, in Two Parts, of "The Fatal Ring" Serial, Featuring Pearl White. Released by Pathe, Sept. 2.

The Players.—Pearl White, Ruby Hoffman, Warner Oland and Henry Gsell.

POINTS OF INTEREST.

The fight indulged in by Pearl White and a band of roughnecks, which is ended by a sensational fall down a flight of stairs done by Miss White.

The ninth episode of "The Fatal Ring" serial ends with a dagger buried in a covered form lying on a sofa, which to all appearances is the body of the heroine. Previous to this she had got into a rough and tumble fight with the gang, and when she had fallen down a flight of stairs she was overpowered, bound and put on the sofa. Followers of serials know that this cannot be the heroine here in the ninth episode, but they do not know who is under the cover or how the exchange was made; therefore, they are sure to come to the theater next week to relieve the suspense.

The further attempt to secure the violet diamond by the various groups goes on as vigorously as in the preceding chapters. At different times in this episode the stone is in the hands of each participating group, only to be snatched away by another. The chase is holding up the interest of the followers of the serial. F. T.

"LONESOME LUKE'S WILD WOMEN"

Two-Part Farce-Comedy Featuring Harold Lloyd. Produced by Rolin Under the Direction of Hal Roach and Released by Pathe, Sept. 2.

The Players.—Harold Lloyd, Snub Pollard and Bebe Daniels.

POINTS OF INTEREST.

The exceptionally picturesque settings which are rather unusual for this type of picture.

Instead of the trick scenery with its usual accompanying loose properties that are easily thrown down on the impervious performers, "Lonesome Luke's Wild Women" presents settings that would do credit to any of the mammoth productions. The exteriors are beautiful landscapes; (there is an idyllic garden), and the interior scenes are photographed in a huge representation of a temple on the moorish type, showing long be-columned vistas and decorated with elaborate hangings and shrubbery.

In these settings is enacted a comedy that is as rough as any that have preceded it in this series produced by the Rolin Company. Harold Lloyd and his troupe of injury-dodgers, which includes Snub Pollard and Bebe Daniels, are again present. The plot, which is called that for want of a better name, concerns two shipwrecked sailors who float about the open ocean on a raft with all the comforts of home save a stove until they hit on an indiscriminate island. The inhabitants of the island must be descendants of either Arabians or Moors, as their taste in dressing and decoration runs to that of these peoples. Once the two sailors get into the palace of the pasha of this imaginative country things become very mixed up, plot, characters, situations and decorations included. The wild women are subjects of the pasha and they are principally concerned with lying about on the floor, relieving the monotony by doing frequent Oriental dances. Two of them belligerently pursue the sailors, hence the title of the picture. The slapstick comedy in each incident is highly amusing, inoffensive, and there is a large amount of originality displayed in the bits of business done by the leading characters.

This farce-comedy will go anywhere. It could be used to fine advantage to follow a dramatic five-reeler. A house playing the picture should not neglect to announce it prominently, as this brand has a box office value. F. T.

"PAY ME"

Drama Directed by Joseph De Grasse Featuring Dorothy Phillips. Produced by Jewel Productions, Inc.

The Players.—Lon Chaney, Ed. Brown, Wm. Clifford, Evelyn Selby, Tom Wilson, Dorothy Phillips, Clara Du Brey, Wm. Stowell.

POINTS OF INTEREST.

The inn-keeper's daughter uniting those she had been the cause of parting. The rapid action in the climax.

"Pay Me" is a very real Western drama with the usual mining camp atmosphere, the dance-hall and gambling-saloon, and holds new interest in the story it tells. All the exterior scenes are beautiful, and the interiors picture vividly the life of passionate, primitive men of the mining and lumber-camp type.

The story opens with two miners having a disagreement, one wishing to sell his share in the mine against the other's protest. The former strangles his partner and accidently shoots the latter's wife. He then deserts his own wife and elopes with the saloon-keeper's daughter. As they are leaving she discovers what he has done and insists upon caring for the child that is found in the dead wife's arms.

Seventeen years later this partner has changed his name and is the owner of the Nugget, a dance-hall and gambling-saloon in the lumber country. His partner's daughter is now a beautiful young girl and is found by a lumberjack in the fields. He becomes interested in her, but later looses his respect for her when he finds her among the gamblers at the saloon. By chance a miner comes to the Nugget and the proprietor sees in him his former partner. He arranges to have the manager kill him, but the lumberjack, who is the son he deserted, goes to assist the miner and in the fight that follows beats the manager. The miner now seeks to kill his partner, but a shot is fired and the woman with whom he eloped is the murderess. On his death-bed he tries to make amends. The lovers are united and he dies requesting that his identity be kept from his son.

The well-known principals in the play will be profitable to the exhibitor.

R. M. H.

"DO CHILDREN COUNT"

Series of Child Dramas, in Two Parts, Featuring Mary McAlister, Produced by Essanay and Released by K. E. S. E., Aug. 6.

"The Little White Girl"

The Players.—Mary McAlister, John Cossar, and Mabel Bardina.

POINTS OF INTEREST

The child appeal, which is due to the personality and clever work of Mary McAlister.

"The Little White Girl" is a good vehicle for little Mary McAlister. The story, which gives her ample opportunity to display her ability and personality, concerns the career of Gyp, an orphan child who, through her sweetness wins the heart of Captain Shay, a crusty old recluse. She recalls to him his daughter Anna, whom he had turned out of the house years before. To make the child happy he spends money liberally and moves into a fine house. Through a trick of fate, and more or less motion picture license, Gyp's dressmaker turns out to be the missing Anna, and is recognized by the captain when he accompanies the child to the shop. Tracing Gyp's origin through the orphan asylum, they discover that she is Anna's daughter, who had been abandoned when the woman faced starvation. Thus the three are united in happiness. F. T.

"THE FATAL RING"

Serial Featuring Pearl White. Produced by Astra. Released by Pathe.

EPISODE 8

"The Switch in the Safe."

The Players.—Pearl White, Ruby Hoffman, Warner Oland, Henry Gsell.

POINTS OF INTEREST

Pearl's escape from Carlslake. The execution rites of the High Priestess. Carlston's rescue from the Arab's knife. The struggle in the dark.

In "The Switch in the Dark," the suspense of the serial is sustained by having Carlton, the young reporter, at the point of death by order of the High Priestess, while Pearl frantically strives to recover the ring in time to save his life. She learns that Carlslake has escaped with the diamond and gains her way into his home by feigning blindness. Just as he is placing the ring in the safe, however, he catches a glance from her eyes, realizes that her blindness is only pretense and arranges a diabolical trap by which Pearl will be instantly killed through an electric shock when she opens the safe. The episode ends just as she has grasped the combination and, ignorant of her fate, begins to turn the knob.

The incident of Pearl's pretended blindness creates a number of unusually thrilling situations dramatically acted by this versatile and dauntless heroine.

A. G. S.

"WOODEN SHOES"

Five-Part Drama Featuring Bessie Barriscale. Directed by Raymond B. West. Produced by Triangle.

The Players.—Bessie Barriscale, Jack Livingston, J. J. Dowling, Thomas S. Guise, Howard Hickman, Margaret Thompson, Dan Likes, Will Bray, J. F. Burke, Gertrude Claire, J. H. Gotch.

POINTS OF INTEREST

The atmosphere which is true to Holland. Bessie Barriscale as a charming Dutch maiden.

"Wooden Shoes" takes one over the seas, not to turmoil and strife, but to the peaceful land "of the dikes and the Dutch." It is altogether a refreshing atmosphere.

In a quaint little Dutch village lives Pampy, who supports her invalid father by selling flowers to the tourists and serving as their guide. Little Pampy is so beautiful that she furnishes inspiration to an American artist who is visiting the village, and at his request poses for him. His interest in her finally grows to love when he is called away for two weeks. During his absence Pampy's father dies, leaving her with only the directions to his father's home in New York.

A letter containing the money for her voyage is intercepted by an unscrupulous captain, who takes the inn keeper's daughter and attempts to persuade the grandfather that she is his son's daughter. Pampy sails later when the village priest gives her the money and arrives just in

(Continued on page 24)

HUTCHINSON VISITING AMERICAN PLANT

Other Motion Picture Notables in Los Angeles—Players Form New Studio Connections

LOS ANGELES, CAL. (*Special*).—S. S. Hutchinson, who is visiting his American film plant at Santa Barbara, is finding production and affairs generally going along most favorably under the capable management of J. B. Crone. Mr. Hutchinson plans spending several weeks in California.

Anita King has signed with the Balboa Company to do a series of five-reel features for release on the Mutual program.

George Beban is again in Los Angeles, having just arrived from New York. He will produce a series of George Beban pictures independently.

Oakman with Murray

Wheeler Oakman has been chosen as the leading man for Mae Murray in the new Mae Murray Company picture being made at Universal City under Robert Leonard's direction.

Rosemary Theby has begun work as dramatic leading woman in a five-reel Universal feature.

Carl Widen, for more than two years expert cameraman with the American Company at Santa Barbara, has resigned from that affiliation and is now a member of the Los Angeles film colony.

Howard Gave has begun production on the multiple-reel feature, "By Super-Strategy," at the Mena Film Company's studios in Hollywood. Amy Jerome, a beautiful recruit from the musical comedy stage, is playing the leading role.

Vitagraph Doings

At the Vitagraph Hollywood plant, William Duncan is completing his second Wolfville feature, with Carol Halloway playing opposite him. Director William Wolbert is in the midst of the elaborate production, "The Red Prince," featuring Alfred Whitman and Mary Anderson. An important activity on the Vitagraph lot right now is the production of O. Henry stories by Director David Smith, who has just begun work on his fourth O. Henry script.

Marguerite Skirvin has returned East after five days spent in Los Angeles. She plans disposing of her affairs in the East, so that she will be enabled to return to Los Angeles and spend the Winter in its film colony. Her latest film work was opposite Lionel Barrymore in Metro features.

Guy Price, dramatic editor Los Angeles *Herald*, escorted Jack Lait, the latter's wife and two sons, and Mrs. Price about the Lasky Studios one day last week, with Kenneth McGaffey, publicity demon, acting as guide.

Conlon Now Editor

Paul Conlon, better known in Los Angeles newspaper circles as "Scoop" Conlon, has been made editor of the motion picture department of the Los Angeles *Times*, following the leaving for a war camp of Edward Schallert, who had handled the *Times* motion picture department for two years. There are many who regret the going of Mr. Schallert, but the same "many" feel that no better successor could have been chosen than the young and clever Mr. Conlon. Grace Kingsley remains as the particularly up-to-the-minute purveyor of up-to-the-minute news in her Film Trivels Column.

Aitken with Us

Harry Aitken is spending an enjoyable several weeks at the Triangle plants at Culver City and Hollywood, and declares himself to be more than pleased with the general management of things as conducted by H. O. Davis. Mr. Parker, the third power in the Aitken-Davis-Parker triangle, is also an interested visitor at the two Triangle plants.

Scenario Editor Jack Cunningham has been delegated to buy scenario material for Triangle production.

Ingraham Signs

Lloyd Ingraham has signed a year's contract with President S. S. Hutchinson of the American Film Company. Mr. Ingraham has completed his second Mary Miles Minter picture at the American plant in Santa Barbara.

Wallie Reid has been granted a draft exemption for the time being, owing to the presence of a six-months-old baby in his home and the poor health of his wife Dorothy Davenport.

Captain Walter Long's army has been camped in Hollywood for two weeks awaiting marching orders. Captain Long's regiment is composed mainly of motion picture actors and others in the various branches of film work.

The Crane Wilbur Company has been at Big Bear Lake for the past week, filming scenes for the last of the five Wilbur pictures for the Art Dramas program.

"T. T. T." Completed

Kathleen Clifford has completed work in "The Twisted Thread" serial, which is to be released on the Paramount program, and Miss Clifford begins a six weeks' Keith engagement on the Pacific Coast in latter August, her first appearance being at the Orpheum Theater in Los Angeles. Those who are to be seen to advantage with Miss Clifford in "The Twisted Thread" serial are Corenne Grant, Cullen Landis, Ruth Lackaye, Ethel Ritchie, Charles Dudley, William Reed, Neil Hardin, Bruce Smith, Lyda Christopher, Frank Erlanger, Nell Holman, Mollie McConnell, R. Henry Grey, Ethel Pepprell and Jane Pepprell.

"Jimmie" Harrison's role of leading man in Christie Comedies has been taken by Jay Belasco, as Mr. Harrison has enlisted in the Hollywood company of Field Artillery.

Florence Smythe, a successful free lance scenarioist and a member of the Lasky stock company, has just returned from a two weeks' vacation at Catalina, with a record for the big fish catches of the season.

Lyons and Kirtley Marry

We have with us another bride and groom. Eddie Lyons and Virginia Kirtley were quietly married on August 1, and on the night of August 4, at the Toreadors' beefsteak dinner, announced the event to the Toreadors and world generally. Miss Kirtley made her name stand for splendid work in Selig and other productions. Eddie Lyons is one of the prize fun-makers at Universal City.

Changes

Kenneth Harlan has been engaged to play the lead opposite Carmel Myers in "The Dynast," a five-reel picture under Henry Solter's direction.

Hal Cooley, of juvenile fame, is again with the Universal Company.

Rena Rogers is another Universalite who has returned to the fold at Universal City.

Charles West has been signed as leading man to play opposite Grace Cunard under Louise Chaudet's direction.

Al Santell is the latest comedy director at Universal City. He will be remembered for his work at the American and Kalem companies.

Location Fiends

Geraldine Farrar and her portable dressing-room have removed to the mountains for the making of scenes under C. B. DeMille's direction in the big story written by Jeanie MacPherson.

Julian Eltinge, Director Donald Crisp, and company have departed for a location site on the Columbia River near Portland, Ore. At the same time Jack Pickford and William D. Taylor's company have gone to Missouri to film exteriors.

Bill Hart went forth on location one recent day and returned with his countenance bedecked with the effects of poison-oak. It was twenty-four hours before the swelling subsided sufficiently to allow Mr. Hart to proceed with his production.

Harry Von Meter, one of the best character leads in pictures, has just completed an important role in the Mae Murray company at Universal City.

Douglas Back

W. A. S. Douglas, president of the Lasalida Film Company, has returned to Los Angeles from a business conference in the East, having to do with the Baby Marie Osborne five-reel features for the Pathe program.

Beulah Booker is George Ovey's new leading woman, Claire Alexander having been cast in the Baby Marie Osborne pictures.

Juanita Hansel has earned the reputation of never allowing anyone to "double" for her, no difference how difficult the stunt. She lived up to this reputation last week in some difficult scenes in which she played opposite Crane Wilbur in the latter's fifth Art Dramas picture.

Bert Bracken began the production of his first Fox feature this week. The picture stars Gladys Brockwell.

It is announced that the Mary MacDonald MacLaren photoplays made under David Horsley's management are to be sold on state rights basis.

COMEDIES FOR FALL

Pathe Has One and Two Reel Offerings on Schedule

According to an announcement from Pathe, the distributing company has scheduled for release during August, September and October a number of unusually strong comedies produced by Rolin under the direction of Hal Roach.

They are: "Lonesome Luke, Mechanic," two reels, Aug. 19; "Lonesome Luke's Wild Women," two reels, Sept. 2; "Over the Fence," one reel, Sept. 9; "Lonesome Luke Loses Patients," two reels, Sept. 16; "Pinched," one reel, Sept. 23; "By the Sad Sea Waves," one reel, September 30; "Birds of a Feather," two reels, Oct. 7; "From London to Laramie," two reels, Oct. 21.

The two-reel pictures are Lonesome Luke comedies and the one-reelers will be known as Harold Lloyd comedies. These will alternate with the Luke two-reelers till further notice, and Lloyd one-reelers will be announced for the open dates in October.

In the Harold Lloyd one-reel comedies the star is seen in a characterization entirely different from anything he has yet done.

LILLIAN WALKER SIGNS A TWO-YEAR CONTRACT

Star of Ogden Corporation to Appear in Sixteen Productions

Lillian Walker has signed a two-year contract with the Ogden Pictures Corporation to appear in sixteen super-productions to be produced eight a year, at a salary said to be one of the largest ever paid to any star. The contract contains every detailed provision providing for the proper exploitation of the productions. It requires that on each release a minimum sum of $12,500 shall be expended in advertising.

The company has placed at the disposal of Miss Walker a complete dressing room installed in a limousine. A provision unusual in contracts with stars appearing in motion pictures, but which is contained in Miss Walker's contract, provides that she shall expend out of her own money a sum sufficient to provide a minimum of four new gowns and a complete change of wearing apparel suitable to each gown, for each production.

PROFIT SHARING FUND INCREASES

Vitagraph's Distribution to Selling Organization Shows Growth of Business Despite Summer

The distributing organization of Greater Vitagraph, through its general manager, Walter W. Irwin, last week distributed to the members of its selling organization the largest profit sharing fund that has been divided since the inauguration of the profit sharing plan two years ago. While the fund itself was larger, the amount received by each member of the selling organization was a few cents less than the amount received at the previous high record point, owing to an increase in the number of employes in the distributing end.

The period for which the fund was just divided ended during the hottest part of the Summer, on July 28 last. Figuring on all precedents, instead of being the largest profit sharing period, that just closed should have been the smallest of the year.

The most recent checks to be distributed were accompanied by personal letters written to the recipients by General Manager Irwin, in which he congratulated each member of the sales force upon the work done during the preceding thirteen weeks and urged each one to greater efforts during the present period.

As a result of receiving the awards, every one of the twenty-six Greater Vitagraph branch managers called meetings of their respective sales forces and set an arbitrary quota for each territory, which, if reached, will mean another hundred per cent. increase in Greater Vitagraph's business by Jan. 1, 1918.

General Manager Irwin bases the present rapid increase in the Greater Vitagraph business upon two essential points—first, the class of productions now being made at the Greater Vitagraph studios under the personal supervision of President Albert E. Smith, and, second, the intensive sales methods being utilized by every member of the Greater Vitagraph sales organization.

TRUE TO LIFE

Incidents in "The Auction Block" Do Not Violate Probability

Rex Beach's motion picture version of his successful novel of New York life, "The Auction Block," is now undergoing the final polishing process, prior to release throughout the country by the Goldwyn Distributing Corporation under the terms of a contract recently entered into between Mr. Beach, Benjamin B. Hampton, president of the Rex Beach Film Corporation, and Goldwyn. Incidentally, all future Rex Beach pictures are to be distributed by Goldwyn.

"The Auction Block," in picture form, tells nothing that could not and does not occur in everyday life. There are no situations that are not legitimate. But there are thrills in plenty—thrills that thrill because they are genuine rather than manufactured. All of them result naturally from the development of the story.

In writing "The Auction Block," Mr. Beach seems to have exercised the functions of a newspaper reporter rather than of an author.

EAST AND WEST

Ogden Corporation to Make Eight Pictures During Twelve Months

The Ogden Pictures Corporation, which is about to release the first Lillian Walker production, entitled "The Lust of the Ages," has completed plans for future operations. Four of the eight Walker productions to be made during the next twelve months will be made in the East and four in the West. The entire studio and technical staff will be employed by the Ogden studio in preparing the third production, while the second production is being made in the Eastern studio.

Work has already commenced on the second release, which promises to be as big a production as "The Lust of the Ages." No details as to the supporting cast or the character of the story are forthcoming and will not be given publicity until the company has completed the taking of the scenes. Lester Park, general manager of the company, will divide his time between the western and eastern studios.

MAKERS OF "RUNAWAY ROMANY"—Ardsley. Marion Davies Appears in Center of Group.

PATHE'S FOR SEPTEMBER

Baby Marie Osborne in a five-part Gold Rooster play, "Tears and Smiles"; Pearl White in the ninth episode of "The Fatal Ring"; Mollie King and Creighton Hale in the first episode of "The Seven Pearls"; "Central Colorado," which is the twenty-first installment of the "Know America" Pathe-Combitone series; Harold Lloyd in a two-reel "Lonesome Luke" comedy called "Luke's Wild Women"; a split reel International cartoon and scenic, and the Hearst-Pathe News, Nos. 72 and 73, make up the Pathe program for the week of Sept. 2. In "Tears and Smiles" Baby Marie Osborne is called upon to play a more difficult part than in any of her previous pictures. Without in any way lessening the importance of the baby's part, there is much more of a dramatic element in this picture than any of the previous ones in which she has been featured.

INDIANAPOLIS HOUSE OPENED

The new Alhambra Theater, in Indianapolis, Ind., was opened last week. Barton and Olson have rebuilt the house from top to bottom, utilizing some fifteen feet of additional width procured by leasing the Griffith heirs' property at 40 West Washington Street. The theater now has a seating capacity of more than 1,200. There are 700 seats on the lower floor, 500 in the balcony and sixty lodge seats.

The innovations in the Alhambra include a mezzanine floor providing writing desks and free telephone service for patrons. There is a women's restroom and a men's smoking room in the basement, which also contains a large music room for orchestra rehearsals, a projection department for the inspection of films, a recreation room for employes and the manager's office.

INVESTIGATE BEFORE BUYING PICTURES

General Film Sales Manager Warns Against Irresponsible Exhibitors

BY S. R. KENT.

After pretty thoroughly covering the national exhibiting field by personal investigation (and this is not the first time I have done so), I am confirmed in the belief that most things the matter with motion pictures can be cured by the exhibitors themselves.

They have manfully tried to improve conditions. The net total of their effort has been in the right direction. But they have apparently overlooked one condition in the industry that affects them indirectly, but with most far-reaching injury.

Much has been heard of the industry suffering from "wild cat" producers, but not so often does the demoralizing influence of transient distributors excite comment. The exhibitor has been the victim repeatedly of the irresponsible distributor. He has been an exclusive victim, yet the exhibitor has not started to cure this ailment of the motion picture business.

Accepting Transient Distributor

I believe the exhibitor can get results if he gives the matter direct thought and attention. So far he has persisted in accepting the newly sprung-up and transient distributor upon equal terms with the old-established and proven organizations. If the exhibitor everywhere would restrict himself to doing business with the known-to-be-legitimate film distributing organizations, the whole industry would be reformed. The black eyes it has gotten would not be added to in the future.

If the exhibitor showed the proper caution about doing business with distributors who arise over night and declare off-hand that they can distribute, such concerns would not overrun him and disappoint him again and again with unreliable service. But no matter how fantastic the "plan," or how inept the promoter, exhibitors have never been lacking to take on a newly heralded service.

If the exhibitor would insist, like an ordinary business man in other lines, upon at least some evidence of qualification, and not blindly commit himself to any film concern that opens an office, he would do much to stabilize the industry as a whole. The unfit would not be so tempted to start inadequate distributing organizations, and the exhibitor would not have to quit them so often.

After all, the entire matter is in the hands of the men who spend the money for the production. A recognition of their common welfare among exhibitors would have made impossible such an appalling percentage of breakdowns in distribution. Just enough support is given practically every doubtful proposition to insure that some exhibitor will become entangled and left flat without product when it runs its course. And then we have the motion picture industry charged with another failure.

Stabilize Merchandising

Every other large industry has been able to stabilize its merchandising. And this has been done always by the merchant, the dealer. Substantial dealers refuse to patronize a new jobber or manufacturer at once. They want to find out whether he is a "wild catter" or a "fly by night," or, on the other hand, whether he can deliver what he promises and whether he is organized to continue business. A dealer who is endeavoring to provide his patronage with a consistent class of merchandise remembers that there are so many reliable products on the market that there is no good reason why he should go outside the tried and established organizations to get all the product he requires and more. It is as truly so with a motion picture exhibitor as with any retailer in other industries.

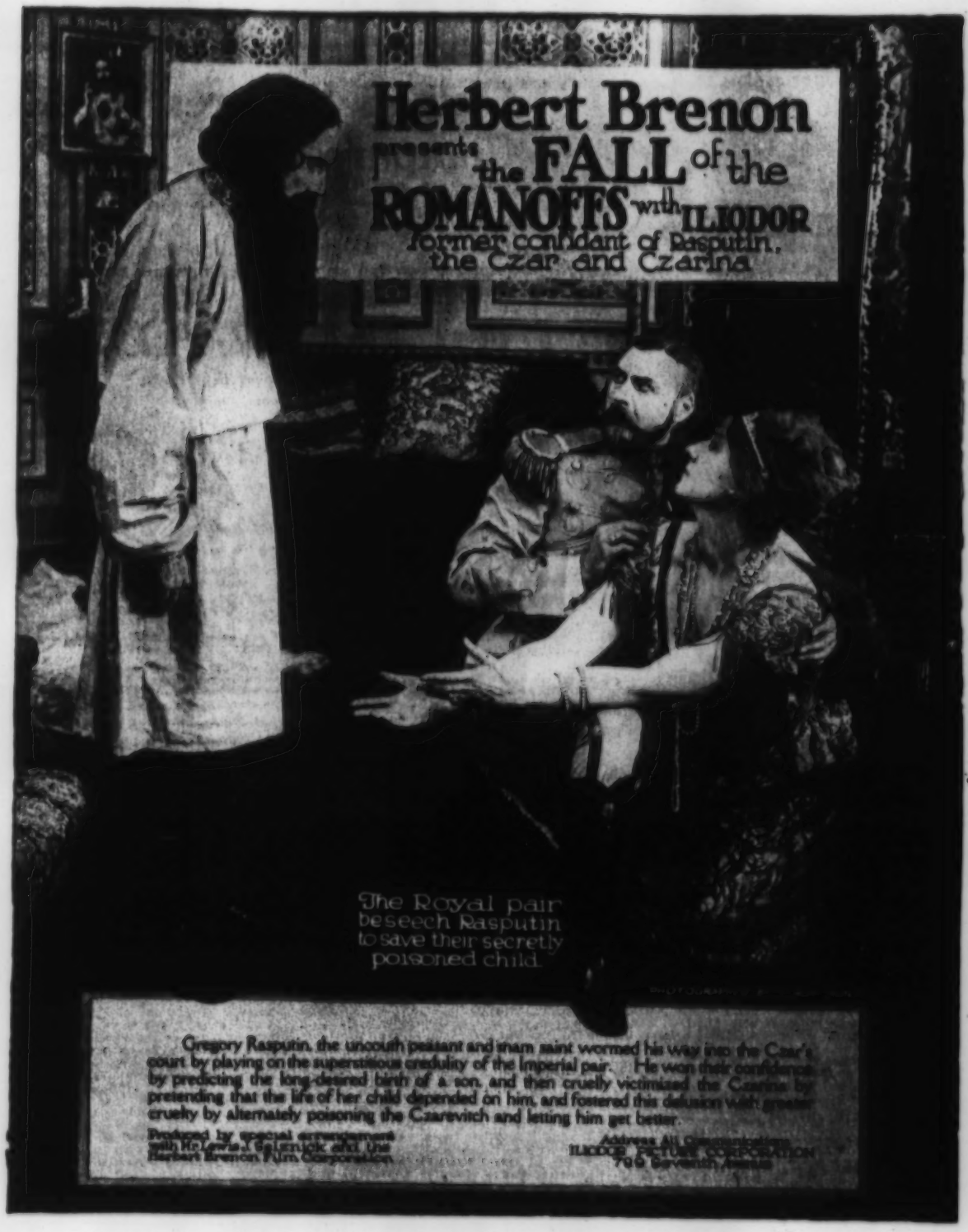
The exhibitor pays the bill in the long run, since every dollar spent by the various distributing companies must originate with the exhibitor. The exhibitor therefore has right in his grasp the direct means to stabilize the industry. He can lay out the dollar in a way to bring him peace, prosperity and security, and to insure it to his fellow exhibitors as well.

AT MARK TWAIN'S HOME

The exterior scenes in "Tom Sawyer," Jack Pickford and Louise Huff's next Paramount production, will be taken in the very locality where Tom lived nearly 70 years ago. The Pickford-Huff company have betaken themselves to Hannibal, Mo., where Mark Twain lived as a boy and they will spend the next few weks in taking the scenes for the story of "Tom Sawyer."

Mark Twain, seventy years ago was a real Tom Sawyer. He lived in the little Mississippi River town of Hannibal, and he used to play hooky most of the time from school, so that he could explore the cave, south of town, the same cave in which Tom and Becky were lost many years later.

Juliette Day, American Film star novitiate, has completed her second picture, "The Rainbow Girl," and has commenced on "The Calendar Girl," Rollin S. Sturgeon directing. The company is now at Coronado Beach.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The Royal pair beseech Rasputin to save their secretly poisoned child.
Gregory Rasputin, the uncouth peasant and sham saint wormed his way into the Czar's court by playing on the superstitious credulity of the Imperial pair. He won their confidence by predicting the long-desired birth of a son, and then cruelly victimized the Czarina by pretending that the life of her child depended on him, and fostered this delusion with greater cruelty by alternately poisoning the Czarevitch and letting him get better.
Produced by special arrangement with Mr. Lewis J. Selznick and the Herbert Brenon Film Corporation
Address All Communications
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EDITH STOREY PICTURE

"The House in the Mist" a Six-Reel Production

Metro Pictures Corporation has chosen as Edith Storey's first Metro vehicle "The House in the Mist," a novel by Octavus Roy Cohen and J. U. Giesy, authors of "The Matrimaniac" and other successes. "The House in the Mist" appears in the August 10 issue of the *People's Magazine*. A six-reel special production will be made, work on which will begin immediately under the direction of Tod Browning.

ELFIE FAY'S RETURN

It is rumored that Elfie Fay, famed the country over as "The Belle of Avenue A," and who returned recently from a five-years' tour of the world at the head of her own company, will shortly appear before the camera.

Miss Fay was in several conferences during the past week with C. H. Christie of the Christie Film Company and Don Bartlett, publicity man and scenario writer, but when queried later as to her future plans refused to affirm or deny the report that she is to appear in a series of comedy-dramas under the direction of Al Christie.

CHANGES AMONG CENSORS

Eleven changes in the staff of the Pennsylvania State Board of Censors for Moving Pictures have been made, without official announcement.

Charles E. Bell becomes chief clerk in place of Joseph Berrier, transferred to inspector; J. A. McLaughlin, first assistant chief clerk, vice R. E. Read, removed; Maude M. Ely, second assistant chief clerk; Thomas Watson, chief inspector, vice Henry W. Lewis, removed; R. F. Costello, advanced to inspector; William E. Conner, made inspector; E. Fred Dummel and Daniel McDonald, operators; James J. Brennen, janitor; Mary Leatherberry, clerk as substitute for Francis Sears, enlisted, and R. W. R. Work, chief operator as substitute for Samuel Johnson, enlisted.

The many friends of Marione Francis (Mrs. George K. Robinson) will be sorry to learn that her pet bull dog, "Nancy Brown," passed away a short time ago, at the advanced age of fourteen and a half years.

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,
Director General.
WORLD-PICTURES
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JUNE ELVIDGE
MONTAGU LOVE
in
"The Guardian"
Story by W. B. M. Ferguson
Directed by Arthur Ashley

Only 6 Pictures in All History Compare with This Production

Go set down the names of the motion picture dramas which have really taken first place. Analyze the qualities which made for their great success.

And then, with the names of the pictures in your memory, and the qualities that made them great before you, come and see this Master Production which takes its place among these classics of the film.

A States Right Picture

LILLIAN WALKER

"The Darling of the Screen"

in

The "LUST of the AGES"

By Aaron Hoffman

Produced by Ogden Pictures Corporation ~ ~ ~ Directed by Harry Revier

Lillian Walker is at her very best—she is piquant and adorable—but everything is carried along on this great theme. Shall we say that it was a fortunate turn of the wheel which made this happy combination at a moment when it is most timely—when psychologically the entire world is waiting for it? Shall we say that it was an inspiration?

But the fact remains that, for those who have their ear to the ground, the industry is already talking of its latest wonder-child—"THE LUST OF THE AGES."

All inquiries will receive prompt attention.

OGDEN PICTURES CORPORATION

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PHOTOPLAY REVIEWS

(*Continued from page 21.*)

time to prevent the old gentleman from turning over a large sum of money to rid himself of the captain and of the supposed granddaughter. The gloom of the old house awakened to laughter as it was filled with Pampy's charming presence. She brings cheer into the old man's life and is happily reunited with the your artist.

This is a very charming picture, telling a simple and interesting story. The winning personality of Bessie Barriscale, supported by a strong cast, should make it a pleasing attraction for any audience.

R. M. H.

"BABBLING TONGUES"

Society Drama, written by Geo. E. Hall, Featuring James Morrison and Grace Valentine. Directed by William Humphrey. Produced by Ivan Film Productions, Inc.

The Players.—James Morrison, Arthur Donaldson, Paul Capellani, Gladden James, Grace Valentine, Louise Beaudet, Carolyn Bruce, Richard Tucker.

POINTS OF INTEREST.

A story told to show the suffering caused by the "Babbling Tongues" of those who look for evil. Some strongly melodramatic scenes.

The producers of "Babbling Tongues" have endeavored to show how much harm results from careless reference to the domestic life of one's friends and neighbors. This film shows how impossible it is for those who are on the outside to understand the relations that exist in another's home.

The theme of the story is the home life of a man much older than his beautiful young wife. He decides to take into his home a youth whose father once saved him from financial ruin, because he feels indebted to the father for all that he now has. The young man is striving for success as a writer and the offer of aid is timely. He finds it pleasant in his new home and one evening, after declining an invitation to the opera, sees his inspiration in the life he is living.

With the arrival of his benefactor's relatives "the devil's work of babbling tongues" begins. They see the interest the wife takes in her husband's protegee and in numerous ways finally convince him that his wife is not faithful. As the babbling tongues continue, a love that was that of a brother for a sister, loses its innocence. This is shown in several gripping scenes, and when the husband dies of a wound received in a duel, fought to protect his wife's honor, the young man openly shows he loves this woman and takes her "because Babbling Tongues would have it so."

"Babbling Tongues" should draw in most theaters. The story shows a social evil which is different from those generally treated in pictures and the characters are impressive.

R. M. H.

"MR. OPP"

Five-Part Picturization of Alice Hegan Rice's Novel. Featuring Arthur Hoyt. Scenario and Direction by Lynn F. Reynolds. Released by Bluebird.

The Players.—Arthur Hoyt, George Chesbro, George Hernandez, Jack Curtis, Neva Gerber, Elsie Maison, Anne Lockhart.

POINTS OF INTEREST

A portrayal of human nature which is very true. A vivid picturization of a popular novel.

"Mr. Opp," in its screen version, gives a vivid picture of the human nature found in the books by this author. As the story is told here it differs only in that the ending is made a happy one, altogether a wise alteration.

Egotistical and optimistic, Mr. Opp, after many failures, becomes a traveling salesman for a shoe firm, and just when prospects are best he receives word that his stepfather is dead. He leaves at once and meets his brother in the hotel at Cove Junction, where they settled the estate according to the demands of the brother, who takes the money and leaves the homestead with the feeble minded daughter to Mr. Opp. He then sacrifices all that he may remain with his sister. As Cove Junction has no newspaper, he begins the Opp Eagle and starts to boom the town.

His optimistic editorials are read by a wealthy promoter, who goes there to investigate the possibilities of coal in the vicinity. This man addresses the townsfolk and they invest their money with him. The promoter's secretary is threatened with blindness and is compelled to remain in Cove Junction. Mr. Opp is engaged to the belle of the village, but she falls in love with the secretary and another of Mr. Opp's ambitions is blasted. Finally he sells his paper and determines to be content with modest ambition, but just at this point his worth is recognized by the townspeople and he is elected mayor.

The picture is optimistic and makes a generally pleasing attraction. The popularity of the novel from which it is taken is its best advertising feature.

R. M. H.

"THE AMAZONS"

Adaptation of Play by Sir Arthur Wing Pinero, Featuring Marguerite Clark. Produced by Paramount Under the Direction of Joseph Kaufman.

The Players.—Marguerite Clark, Elsie Lawson, Helen Greene, William Hinckley, Helen Robinson, Edgar Norton, Andre Bellon.

POINTS OF INTEREST

Marguerite Clark, plus a good cast, in a production filled with clean fun.

As a photoplay, apart from the attractions of its winsome star, Marguerite Clark, "The Amazons" is not remarkable; but as a vehicle for Paramount's irresistibly winning little actress it more than suffices. It is a light, pretty and wholesome picture, profiting by comedy touches and a generally merry tone. Audiences will enjoy "The Amazons" and be the better for their enjoyment, which is justification enough for the adaptation.

The plot, as those familiar with the play will recall, concerns the disappointment of a mother because her three children are girls. Consequently she tries to develop masculine traits.

Home life is pictured on a large estate where the girls are seen in the gymnasium and outside indulging in sports that are supposed to change them into boys. A boxing match is most interesting. Now and then a spark of girlishness is shown, which is instantly killed. One evening they attend a ball, where they suddenly lose their masculine manner and fall very much in love with three young men. These men desire to call and a meeting is arranged in the gymnasium the following evening at ten o'clock. All are discovered by the mother, who is reconciled to accept these three sons and to understand that her "boys will be—girls." The ending shows a happy marriage.

Not only Marguerite Clark, but all the characters are interesting in this charming production. It is a photoplay especially suited to warm weather, but will please an audience at any time.

R. M. H.

"THE BARKER"

Five-Part Drama, Written by Charles K. Harris, Featuring Lew Fields. Produced by Selig Under the Direction of J. A. Richmond and Released by K. E. S. E., Aug. 13.

The Players.—Lew Fields, Amy Dennis, James Harris, A. Francis Lenz, Mabel Bardine and Pat O'Malley.

POINTS OF INTEREST

Lew Fields' performance, which is a combination of artistic ability and personality.

Not so very long ago Lew Fields wished to convince the theatrical world that he could play a serious role as well as he could play his justly famous humorous characterizations. Although the play in which he appeared was not a huge success, Mr. Fields met with unanimous approval. In "The Barker," he brings the same conviction to the screen. All through the picture it becomes necessary for him to convey the sadness in the life of the man whom he represents and he does so with so many deft, artistic little touches and such a sweet gentleness, never once overacting, that his performance is effective to an extreme. His smile, as all know who have seen him on the stage, is winning, and his long training in acting technique prompts him when and how to use it to the best advantage. There is hardly an emotion that he cannot impress on an audience through its use. Also a shrug of Mr. Fields' shoulders expresses more than words.

The star so greatly predominates in the production that little attention is paid to the story as a whole. It concerns a professor of languages who is banished from his country, Venturia, when he makes the sacrifice of assuming the guilt of his brother's treason. He comes to America. Years afterward he is in straightened circumstances and as a last resort accepts a position as barker for the side shows of a circus. He acquires a fatherly affection for one of the trapese performers and it turns out that the girl is his own daughter, whom he had left when a baby in the care of his brother. The man had shipped the girl to this country.

Exhibitors will realize the advertising value of the name of Lew Fields. The announcement that he will appear as the star of a production is sure to draw crowded houses.

F. T.

Humorist Wanted

Leading film producer desires humorous writer to write clean, smart, funny titles for c., s., f. moving picture comedies. For interview tell what you can do, state tel. number —addressing "Titles," care of this paper.

FIVE MILLIONS IN MUTUAL PICTURES

Freuler Announces Dates of Photoplays Under "Big Stars Only" Policy

Five and a quarter million dollars' worth of feature productions, per year, will be marketed by the Mutual Film Corporation, according to a policy effective September 3, it is announced from the Chicago offices of John R. Freuler, president of that concern. The Mutual has adopted a policy of "big stars only" for its feature productions, which, beginning in September, will be issued to exhibitors at the rate of two a week.

Mr. Freuler also announces the complete schedule for two months of releases at this rate, including:

September 3—Mary Miles Minter in "Charity Castle," the first of a new series of Mutual-American productions starring the young actress, and the first Minter picture under the direction of Lloyd Ingraham, late of Fine Arts.

Edna Goodrich in "Reputation," the first of the series of Mutual star productions featuring the celebrated stage beauty. It was directed by John B. O'Brien.

September 10—Gail Kane in "The Specter of Suspicion," the fifth of the series of Mutual-American star productions in which the talented Miss Kane plays the leading role. "The Specter of Suspicion" deals with a bride whose family closet is the abiding place of a skeleton and furnishes the basis for a thrilling drama. It was directed by Henry King.

Ann Murdock in "Outcast," the first of the Charles Frohman stage successes in motion pictures. Miss Murdock is one of the most famous of American actresses, the product of the school of the celebrated genius of the drama. The production is the first to be released from the Empire-All Star studios.

September 17—Juliette Day in "The Rainbow Girl," which is the first of the Mutual-American productions starring the Broadway star, Juliette Day. Miss Day scored her most recent stage success in "Upstairs and Down," and has been at the American-Mutual studios since early in the Summer, working under the direction of Rollin S. Sturgeon.

Margarita Fischer in "The Girl Who Couldn't Grow Up," the fifth of the series of Pollard-Mutual star productions featuring Miss Fischer.

September 24—William Russell in "Sands of Sacrifice," a five-reel drama starring the heroic Mutual-American star. "Sands of Sacrifice" is the first of a new series of William Russell productions, directed, as were the pictures of the previous series, by Edward S. Sloman.

Julia Sanderson in "The Runaway," the second of the Frohman productions and the first of the series featuring Miss Sanderson. "The Runaway" is the picturization of the stage success of the same title in which Miss Sanderson scored on Broadway. It was produced under the direction of Dell Henderson.

October 1—Mary Miles Minter in "Her Country's Call," the second of her new series of Mutual-American star productions, in which Miss Minter carries the role of a patriotic little girl. "Her Country's Call" was directed by Lloyd Ingraham.

Edna Goodrich in "Queen X," the second of the series of productions starring Miss Goodrich. "Queen X" is from the story by Edwin M. Stanton, assistant United States attorney of New York, who conducted a crusade against smugglers, and put his experiences into a five-reel photo-drama. The picture was directed by John B. O'Brien.

October 8—Gail Kane in "Southern Pride," sixth of the Mutual-American series starring the Broadway favorite, in which she plays the role of a beautiful Southern girl. The production was under the direction of Henry King.

Anita King in "The Girl Angel," first of a new series of Mutual Horkheimer productions starring the popular motion picture star.

October 15—Juliette Day in "Betty and the Buccaneers," a story of pirates, produced at the Mutual-American studios under the direction of Rollin S. Sturgeon. "Betty and the Buccaneers" is Miss Day's second production under the contract for which she deserted Broadway for the camera.

Margarita Fischer in "The Miracle of Life," sixth of the series of productions starring the popular screen star.

October 22—William Russell in "The Sea Master," the second of the new series of William Russell productions, in which he appears as an entirely new sort of a hero.

Ann Murdock in "The Beautiful Adventure," the second of Miss Murdock's productions and the third release of the Charles Frohman stage successes in motion pictures. "The Beautiful Adventure" gives Miss Murdock a role admirably suited to her abilities. It was staged under the direction of Dell Henderson.

EXTENDED TO SEVEN REELS

While engaged in producing the latest Harold Lockwood feature, "Under Handicap," which is the Yorke Film Corporation release through the Metro this month, Fred J. Balshofer, the producer of the picture, discovered that the possibilities for an elaborate development of the drama warranted making it a seven-reel special feature, the first of the Lockwood special releases under his new Yorke-Metro contract.

Goldwyn Pictures

Goldwyn Asks You These Questions

WHERE is there another company in the industry that has ever made ten costly productions in advance of a first release *that exhibitors may know in advance just what they are buying?*

Where is there another company that has ever financed such a tremendous undertaking entirely with its own money—*without ever receiving or applying a penny of exhibitor money to production?*

Where is there another company that not only advises exhibitors to reach out and find the best available pictures in the open market, but stands ready to distribute the quality pictures of any other producer—*thereby seeking to provide you with pictures on which you will make a profit each week in the year?*

You will realize instantly that *Goldwyn* is the first producing and distributing organization to adopt such courageous and unusual policies. . . . It will be greatly to the advantage of all exhibitors to sign contracts with Goldwyn *now*.

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Goldwyn Pictures Corporation
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COST IS INCREASING

Fred J. Balshofer Expects Exhibitors to Do Their Share

That the cost of producing motion pictures is steadily on the increase, with no prospect of decline, is the belief of Fred J. Balshofer, president and general manager of the Yorke-Metro Company. "The cost of picture making," says Balshofer, "has mounted from 20 to 30 per cent. even within the last six or eight months, due chiefly to the added cost of materials and also the increased salaries which are being paid to supporting artists.

"This latter expenditure is a hopeful sign of progress, since the procuring of better supporting casts for the stars, and paying them a larger share of the money which is spent in making a production, is bound to add to the value of the pictures which are made.

"We have heard a great deal of late of higher prices which are charged to exhibitors for the rental of films. In answer to objections raised by exhibitors on this score, we as producers can only answer that the higher prices make higher charges necessary, and also that for the added prices which are charged, exhibitors are being furnished with pictures which are constantly improving in quality. It is my belief that the sensible exhibitor will not object to the necessary increases."

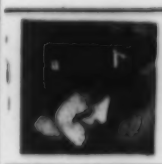
ESTABLISH SERVICE DEPT.

Universal has established a service department to work in co-operation with both the Mecca and Universal exchanges, taking care of all matters calling for adjustment with exhibitors.

If films or lithographic paper chance to be delayed in transit, or any one of a dozen other things occur to cause the exhibitor worry or loss, the experts in charge of the new service department take the matter up at once and see that difficulties are straightened out.

The Peter Pan Film Corporation has secured the services of George W. Hanlon to assist in the production of the Peter Pan releases. For the next month he will devote his time to building strong stories for the Mo-Toy Comedies.

BURTON KING
DIRECTING
METRO PICTURES



BESSIE LEARN
COMING RELEASE—FAMOUS PLAYERS
With Billie Burke in "The Mysterious Miss Terry"

ANNOUNCEMENT
HAMPTON DEL RUTH
EDITOR AND PRODUCTION MANAGER
MACK SENNETT---COMEDIES

HENRY KING
DIRECTING—GAIL KANE
AMERICAN FILM MFG. CO. SANTA BARBARA, CALIF.

CHESTER BARNETT
IN
THE SUBMARINE EYE
THE PUBLIC BE DAMNED

ESSANAY'S TRIO FOR SEPTEMBER

Taylor Holmes, Mary McAlister and Powerful Drama of the West

Taylor Holmes, the stage star, heads Essanay's schedule of feature releases for September in "Efficiency Edgar's Courtship." Little Mary McAlister will follow him in "Pants," and Jack Gardner will complete the month's program of five-part pictures with the fourth of his series of Westerns, entitled "Men of the Desert."

"Efficiency Edgar's Courtship" will mark Taylor Holmes's first appearance as a screen star. Until he joined Essanay, the comedian was one of the best drawing cards of the audible play. His most recent stage production, "His Majesty, Bunker Bean," ran an entire season in Chicago. Trade showings of the picture are now in progress at all branch offices of the K. E. S. E. Service. It will be released through this organization Sept. 3.

"Pants," featuring little Mary McAlister, will be released Sept. 10. This six-year-old star is now reported to be having a successful run in Essanay's current series, "Do Children Count?" She won favor for her work in the role of little Doris Strickland in "On Trial," the First National Exhibitors' Circuit's initial production, and appeared previously in several of Henry B. Walthall's Essanay pictures. Her forthcoming production is the first five-reel picture in which she has been starred.

"Men of the Desert" will be released Sept. 24. Like its predecessors, "Land of Long Shadows," "The Range Boss" and "Open Places," this picture presents a story of the red-blooded West. Mr. Gardner, who formerly was a musical comedy star, is supported by Ruth King, Carl Stockdale and Essanay's original Western company formed for this series.

ANOTHER FIGHT SCENE

Hand-to-Hand Conflict Is Said to Be Feature of Selig Production

"The City of Purple Dreams" is the latest of Selig film features to arrive in Chicago from the Pacific Coast. The drama is a faithful version of the book of the same name. Colin Campbell was the director in charge and Gilson Willets wrote the scenario. Some of the features of the film drama as described by those who have seen the play are said to include a succession of wonderful lighting effects including a bird's eye view of Chicago after nightfall; a succession of elaborate interiors of a millionaire's home; the night at the opera and other effective details.

However, it is the fight that is staged that calls forth the comments of all who witness it. It was in "The Spoilers" that Colin Campbell staged one historic man-to-man conflict. In "The City of Purple Dreams" another battle is staged, this time between a Nihilist and the Derelict. Thomas Santschi plays the Derelict and A. D. Sears plays the Nihilist. Both of these men are over six feet tall and each of them weighs over 200 pounds.

The plot of "The City of Purple Dreams" is laid in Chicago and many familiar scenes in the Windy City are presented. The players include Fritzi Brunette, Frank Clark, Bessie Eyton, A. D. Sears, Eugenie Besserer, Cecil Holland, Harry Lonsdale and others.

ENLARGE STRAND ORCHESTRA

Harold Edel, managing director of the Strand Theater, announces that the Strand Concert Orchestra, which now numbers forty musicians, will be enlarged to full symphonic strength, and be known in the future as the Strand Symphony Orchestra.

Daily symphony concerts of one hour's duration will be inaugurated Sunday, Sept. 16, and will become a part of the regular Strand program from that date. The concerts will commence daily at 2:15 and at 2:30 on Sundays and will precede the usual presentation of motion pictures and vocal and instrumental soloists.

The owners of the Strand attribute the success of that institution largely to the excellent musical program presented in conjunction with the projecting of motion pictures, and the orchestra has been gradually enlarged and special efforts have been made to secure the best vocal and instrumental talent obtainable.

This week Manager Edel of the Strand Theater is presenting two unusual attractions, consisting of Billie Burke in her first Paramount picture, entitled "The Mysterious Miss Terry," and Official Government war pictures, showing "The Retreat of the Germans at the Battle of Arras." On the musical program are Grace Hoffman, the talented and popular coloratura soprano, who sings the Polonaise from "Mignon," and Antone Lescault, a bass-baritone of exceptional artistic ability. Arthur Depew and Ralph H. Brigham play solos on the great pipe organ. The concert orchestra gives "Maxmillian Robespierre," by H. Ldtolff.

TRADE SHOWING

Greater Vitagraph gave a trade showing at the Strand Theater on Monday, Aug. 20, of "The Fighting Trail," to which all of the prominent exhibitors of the Greater New York territory were invited. On the invitations "The Fighting Trail" was described as the "most melodramatic serial ever produced."

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

PARAMOUNT AND ARTCRAFT CORPORATIONS

The Amazons, Marguerite Clark, Aug. 5.
The Varmint, Jack Pickford and Louise Huff, Aug. 5.
Seven Keys to Baldpate, George M. Cohan, Aug. 12.
The Mysterious Miss Terry, Billie Burke, Aug. 19.
Hashimura Togo, Sessue Hayakawa, Aug. 19.
Close to Nature, Douglas Fairbanks, Aug. 26.
Little Miss Optimist, Vivian Martin, Aug. 26.

GREATER VITAGRAPH

Richard, the Brazen, Alice Joyce, Harry Morey, July 23.
By Right of Possession, Mary Anderson, Antonio Moreno, July 30.
The Second Mrs. Tanqueray, Sir George Alexander, Hilda Moore, Aug. 6.
Mary Jane's Pa, Marc MacDermott, Mildred Manning, Aug. 13.
Transgression, Earle Williams, Corinne Griffith, Aug. 20.
The Divorcee, Mary Anderson, Aug. 27.

TRIANGLE

Sudden Jim, Charles Ray, July 22.
A Successful Failure, Jack Devereaux, Winifred Allen, July 22.
In Slumberland, Thelma Salter, Georgia Stone, July 29.
Borrowed Plumage, Bessie Barriscale, July 29.
Food Gamblers, W. Lucas, Ella Millar, Aug. 5.
An Even Break, Olive Thomas, Aug. 5.
Master of His Home, William Desmond Aug. 12.
Golden Rule Kate, Louise Glaum, Aug. 12.
Wee Lady Betty, Bessie Love, Aug. 19.
They're Off, Enid Bennett, Aug. 19.
Wooden Shoes, Bessie Barriscale, Aug. 26.
The Jinx Jumper, J. Devereaux and Veta Searl, Aug. 26.

PATHE GOLD ROOSTER

THANHOUSER
The Woman in White, Florence La Badie, July 1.
It Happened to Adele, Gladys Leslie, Wayne Arey, July 15.

LASALIDA
Captain Kiddo, Baby Marie Osborne, Aug. 5.

HEPWORTH
Iris, Alma Taylor, Henry Ainley, Stuart Rome, Aug. 26.

ASTRA
The Last of the Carnabys, Gladys Hulette, July 22.
The Cigarette Girl, Gladys Hulette, July 8.
The On-the-Square Girl, Mollie King, July 29.
The Streets of Illusion, Gladys Hulette, Aug. 12.
Miss Nobody, Gladys Hulette, Aug. 19.

BLUEBIRD

The Rescue, Dorothy Phillips, July 23.
The Little Terror, Violet Mersereau, July 30.
The Clean Up, Franklin Farnum, Brownie Vernon, Aug. 6.
The Show Down, Myrtle Gonzales, George Hernandes, Aug. 13.
Mother of Mine, Ruth Clifford, Rupert Julian, Aug. 20.
The Charmer, Ella Hall, Aug. 27.

BRADY-WORLD

A Self-Made Widow, Alice Brady, July 23.
Youth, Carlyle Blackwell, June Elvidge, July 30.
The Iron Ring, Edward Langford Aug. 6.
Souls Adrift, Ethel Clayton, Aug. 13.
The Little Duchess, Madge Evans, Aug. 20.
The Guardian, June Elvidge, Montagu Love, Arthur Ashley, Aug. 27.

FOX

Wife Number Two, Valeska Suratt, July 29.
Wrath of Love, Virginia Pearson, Aug. 6.
Durand of the Bad Lands, Dustin Farnum, Aug. 13.
Soul of Satan, Gladys Brockwell, Aug. 20.
Every Girl's Dream, June Caprice, Aug. 27.

SELZNICK

Clara Kimball Young Productions
The Price She Paid.
The Easiest Way.
Constance Talmadge Productions
The Lesson.
Eva Tanguay Productions
Poor Firefly.
Herbert Brenon Productions
The Eternal Sin—Florence Reed — The Lone Wolf—Hazel Dawn.
Norma Talmadge Productions
The Law of Compensation.
Poppy.
The Moth.
Robert Warwick Productions
The Silent Master.
A Modern Othello.
The Lash of Jealousy.

K. E. S. E.

EDISON
One Touch of Nature, John Drew Bennett July 30.
The Lady of the Photograph, Shirley Mason Aug. 27.

CONQUEST
No. 2 Feature—Knights of the Square Table, July 21.
No. 3 Feature—Billy and the Big Stick July 28.
No. 4 Feature—The Halfback, Aug. 4.
No. 5 Feature—The Little Chevalier, Shirley Mason, Aug. 11.
No. 6 Feature—The Customary Two Weeks, Kathryn Adams, Aug. 18.

ESSANAY
Range Boss, Jack Gardner, July 16.
The Golden Idiot, Bryant Washburn July 23.
Skinner's Baby, Bryant Washburn, Aug. 6.
Open Places, Jack Gardner, Aug. 20.

SELIG

The Barker, Selig Law Fields, Aug. 13.

SELIG-HOYT COMEDIES
A Rag Baby July 9.
A Runaway Colt, July 23.
A Dog in the Manger, Aug. 6.
A Trip to Chinatown Aug. 20

METRO

ROLFE
The Greatest Power, Ethel Barrymore, June 25.

YORKE
The Hidden Spring, Harold Lockwood, July 16.

METRO PICTURES CORP.
Miss Robinson Crusoe, Emmy Wehlen, July 30.
The Jury of Fate, Mabel Taliaferro Aug. 6.
The Girl Without a Soul, Viola Dana, Aug. 13.
To the Death, Mme. Petrova, Aug. 27.

MUTUAL

The Masked Heart, William Russell, July 2.
Mary Moreland, Marjorie Rambeau, July 9.
Betty-Be-Good, Jackie Saunders, July 16.
Mellsea of the Hills, Mary Miles Minter, July 23.
Pride and the Man, William Russell, July 30.
Bab the Fixer Jackie Saunders, Aug. 13.

BUTTERFLY

The Reed Case, Allen Holubar and Louise Lovely, July 9.
High Speed, Jack Mulhall, Fritzie Ridgeway, July 16.
The Double Standard, Roy Stewart, Joseph Girard, July 23.
A Wife on Trial, Mignon Anderson, July 30.
Follow the Girl, Ruth Stonehouse, Aug. 5.
The Lair of the Wolf, Donna Drew, Gretchen Lederer, Joseph Girard, Aug. 20.
Straight Shooting Harry Carey, Molly Malone, Aug. 27.

ART DRAMAS, INC.

APOLLO
When You and I Were Young, June 16.
Behind the Mask, Aug. 13.

U. S. AMUSEMENT CORP.
House of Cards, June 4.
The Peddler, July 2.

VAN DYKE
A Mute Appeal, June 11.
Miss Deception, July 9.

ERBOGRAPH
The Road Between, June 25.
The Milestone July 23.

STATE RIGHTS AND INDEPENDENT

ARROW
The Deemster, Derwent Hall Caine.

H. J. BROCK
NEW YORK
The Manxman.

CARDINAL
Joan, the Woman, Geraldine Farrar.

CHARTER FEATURES
The Lincoln Cycle Benjamin Chapin.

CORONA
Curse of Eve.

FRIEDMAN
A Mormon Maid, Mae Murray.

FROHMAN
The Witching Hour, Andrey C. Smith, Jack Sherill.
God's Man, H. B. Warner.

D. W. GRIFFITH
Intolerance.

IVAN
Enlighten Thy Daughter.

JAXON
Strife, George LeGuere.
Pokes and Jabs Comedies.

WILLIAMSON BROS.
Submarine Eye.

EDGAR LEWIS
Bar Sinister, Mitchell Lewis, Purchased by F. G. Hall, New Jersey.

B. S. MOSS
The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

PARAGON FILMS
The Whip.
Beware of Strangers.
The Ne'er-Do-Well.
The Garden of Allah.

L. J. SELZNICK
The Barrier.

SHERMAN ELLIOTT
The Crisis.
The Spoilers.

ULTRA
Woman Who Dared.

UNIVERSAL
Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMore, Leah Baird.
Robinson Crusoe, Robert Leonard, Margarita Fischer.
Hell Morgan's Girl.
Even as You and I.

EDWARD WARREN
Warfare of the Flesh, Walter Hampton, Charlotte Ives.

HARRIS & WILK, INC.
The Battle of Gettysburg.
The Wrath of the Gods.

SERIALS
PATHE.
The Fatal Ring (7th), The Signal Lantern, Pearl White, Earle Fox, Aug. 19.
The Neglected Wife (15th), A Sacrifice Supreme, Ruth Roland, Aug. 19.

TO TAKE CENSORSHIP CASE TO COURT

Vitagraph to Fight Funkhouser Over Eliminations from "Within the Law" in Chicago

President Albert E. Smith, of Greater Vitagraph, has ordered that court action be taken against Major Funkhouser to force the Chicago motion picture censor to allow Vitagraph's production of "Within the Law" to be viewed by Chicago audiences without eliminations of any sort. The court action also will seek to have the complete picture issued under a white permit so that all Chicagoans, irrespective of age, may see "Within the Law."

When Walter W. Irwin, of Greater Vitagraph, started on his trip through the country for the purpose of visiting exchanges and talking with exhibitors, his first stop was at Chicago, where he made an investigation of the eliminations in "Within the Law." He immediately engaged Lewis F. Jacobson, a Chicago attorney, who has had a wide experience in legally upsetting the censorship rulings of Major Funkhouser, to take charge of the Vitagraph legal proceedings.

In all Major Funkhouser demands that fifteen eliminations be made from the screen version of "Within the Law." Greater Vitagraph takes the position that should the eliminations be made the company may as well withdraw the picture from distribution in the Chicago territory over which the Major holds police power.

It is likely that mandamus proceedings for the purpose of attempting to force Major Funkhouser to issue a regular permit will be started in the Chicago courts within the next few days. The case may be tried before a jury, or both sides may waive the right to a trial by jury and leave the decision to the trial judge. Should the decision be rendered in favor of the Funkhouser rulings an appeal will be taken to the Appellate Division.

Julia Dean has been added to the list of World Pictures attractions, and is already at work in the Fort Lee studio upon a play not yet named but said to be of a most timely nature. Miss Dean has long been held in very high favor upon the speaking stage, where she originated leading roles for some of Mr. Belasco's greatest successes, following which she acted the central feminine character in "Bought and Paid For" throughout the run of that drama at the Playhouse. Most recently Miss Dean was featured with Henry Miller during his visit to the Pacific Coast.

HATRICK SECRETARY OF INTERNATIONAL

Former Editor of Hearst Syndicate Has Had Varied Experience

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As Charity, Miss Minter appears in a role different than any before given her—a combination role—that of an orphan, ward of a rich, young spendthrift who knows the joy of living, and general peacemaker in aristocratic misunderstandings. Alan Forrest is cast as Miss Minter's chief support. Spottiswoode Aitkin is assigned an important part in the production, while Henry A. Barrows plays the grouchy millionaire. Other members of the cast are Eugenie Forde, Ashton Dearholt, Robert Klein, George Ahern and Gordon Russell.

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REAL ESTATE: Valuable modernly improved manufacturing property adaptable for any line. Large lot, 3 fronts, 280 feet on Indiana Ave., 200 feet on 20th Street and 200 feet on Garnet Street.

Improved as follows:—Factory Building, 60 by 250 feet, 2 story, concrete foundation, brick curtain wall, reinforced concrete floors, etc. Studio building 60 by 135 feet, 2 story concrete foundations, prism glass on steel frames, steel columns, etc. Factory and Administration Building, 5 stories, concrete foundation, brick walls, slow-burning mill construction, 4 stories, 30 x 36, 2 stories, 8½ by 13, tower, 20 x 25, 1 story, 21 by 35. Garage, 20 by 80 feet, 1 story concrete foundation and floor, brick walls. Boiler House, 30 by 45 feet, 2 story and basement, concrete foundation, brick walls, slow-burning mill construction.

MACHINERY AND EQUIPMENT comprising a most complete moving picture plant, equipment and property, consisting of a machine shop, lathe, drill presses, milling machines, shapers, planers, etc. Belting, pulleys and shafting; electrical equipment, dynamos, motors, wiring, conduit, cables, transformers, Cooper Hewitt equipment; large wardrobe, scenery, draperies, property, camera and camera supplies, studio supplies and equipment.

Full particulars, descriptive and illustrated catalogue upon application to the Auctioneers.

By order of NICHOLAS G. ROOSEVELT, President **Lubin Manufacturing Company**

Under the Management of

SAMUEL T. FREEMAN & COMPANY, Auctioneers **1519-21 Chestnut Street, Philadelphia, Pa.**

WIDE ADVERTISING FOR "LES MISERABLES"

Exhibitors Find That It Pays to Exploit Pathe Masterpiece on Liberal Scale

Following a special presentation at Orchestra Hall, Chicago, Pathe's new edition of "Les Miserables," Victor Hugo's famous book, produced in eight reels under the direction of Albert Capellani, has been booked for an engagement at the Circle Theater, Indianapolis, and also to the Sievers interests of St. Louis.

The Sievers people have agreed to use a big advertising campaign on the picture, and Managing Director S. Barrett McCormick, of the Circle Theater, will advertise it on his customary liberal scale.

The engagement of "Les Miserables" at Orchestra Hall was extended to three weeks, and drew immense crowds despite the heat. Victor Hugo's life story of Jean Valjean marks a distinct epoch in the educational side of the motion picture, as it is a masterpiece from the pen of a great author, and in this imposing production directed by Albert Capellani the high ideals of the master have been sustained throughout. The characters of this gripping story are delineated in a finished and artistic manner by a company of French players headed by Henry Krause, the most celebrated actor in France.

In announcing "Les Miserables" in Indianapolis and St. Louis, the newspapers said: "There is an atmposhere to this photodrama that is not to be found in those of our own making. The French actors give an unusual interpretation of the story. The gestures, the facial expressions, are almost silent dialogue. The scenes of Paris and those of rural France are so different from the beauties of our own country with which we are familiar."

FOR SEPTEMBER ISSUE

K.E.S.E. Starts Fall with a Strong Program

Kleine-Edison-Selig-Essanay program for September looks unusually attractive and was arranged, K-E-S-E's publicity department states, with a view of giving exhibitors every opportunity to "make good" with their patrons with the inauguration of their Fall and early Winter campaign.

"Efficiency Edgar's Courtship," released Sept. 3, produced by Essanay, featuring their newest star, Taylor Holmes, who is credited with several big hits on the speaking stage, is the first September K-E-S-E release. This will be followed September 10 by another Essanay feature, "Pants," presenting little Mary McAlister as star. "Pants" was written especially for this little girl who is scoring such decided success in the Essanay series. "Do Children Count?" Mr. Kleine will announce the name of the K-E-S-E Sept. 17 release in a few days, and promises that it will be a strong production. "Men of the Desert," featuring Jack Gardner, an Essanay production, will be presented Sept. 24.

NEW ATLANTA MANAGER

Harry R. Bannister has been appointed manager of George Kleine's Kleine-Edison-Selig-Essanay branch at Atlanta, succeeding J. T. Esell. Mr. Bannister possesses every qualification of a successful manager, and it is expected that K-E-S-E service at Atlanta will thrive under his direction.

MAKING FIRST PICTURE

Clara Kimball Young Is Busy with Company at New Rochelle

Clara Kimball Young is busily engaged in the production of "Magda," her initial production with her new organization, at New Rochelle.

Supporting Miss Young is Thomas Holding, who was brought to this country by Hugh Ford, appeared in the Famous Players productions of "The Eternal City" and as leading man for Pauline Fredericks, covering a period of three years. Mr. Holding also played the lead with Jane Grey in "The Fighting Chance" and "The Great White Trail." Others in the cast are Edmund Fielding, George Merlo, Edward Kimball, Alice Gale, Kitty Baldwin, Maude Ford and Valkyrian, all well known artists.

Emile Chautard, whose successful productions have rapidly brought him to the front as one of the foremost directors in America, is enthusiastic over the results already accomplished. Jaques Vizeul, the camera man, like Mr. Chautard a native of France, is also a member of Miss Young's organization. Mr. Vizeul was at one time the official photographer of the Fine Arts Ministry, and has taken pictures for the biggest of the foreign producing concerns in all parts of the world.

J. W. Johnston will be seen in a prominent part in a future Paramount-Artcraft release, starring Billie Burke in "The Land of Promise."

CRANE WILBUR
ART DRAMAS PROGRAM
HORSLEY STUDIO LOS ANGELES, CAL.

William S. Hart
ARTCRAFT
CULVER CITY, CALIFORNIA

GAIL KANE
American Film Co. Santa Barbara, Cal.

ADELE LANE
Address care DRAMATIC MIRROR

NILES WELCH
NORMA TALMADGE
Film Corporation

William H. Claire
Motion Pictures
Address GREEN ROOM CLUB, N. Y.

Edward Jose

GOOD MORAL EFFECT

The National Board of Reviews have paid the Master Drama Features, Inc., a high compliment. In a special report on "Who's Your Neighbor?", which the Board unanimously passed at a second showing, they declared that this initial effort of the firm, written by Willard Mack and directed by S. Rankin Drew, in their belief would have a good moral effect throughout the country.

The Board accorded it a 100 per cent. rating as a sociological message to humanity, and highly endorsed the picture as to its educational, artistic and entertaining values.

"The Marriage Market," shortly to be issued by World-Pictures, Brady-Made, will include in its cast Carlyle Blackwell, June Elvidge, Arthur Ashley and other well known players. The play is adapted from a widely circulated novel published under another title.

ESSANAY'S TRIO FOR SEPTEMBER

Taylor Holmes, Mary McAlister and Powerful Drama of the West

Taylor Holmes, the stage star, heads Essanay's schedule of feature releases for September in "Efficiency Edgar's Courtship." Little Mary McAlister will follow him in "Pants," and Jack Gardner will complete the month's program of five-part pictures with the fourth of his series of Westerns, entitled "Men of the Desert."

"Efficiency Edgar's Courtship" will mark Taylor Holmes's first appearance as a screen star. Until he joined Essanay, the comedian was one of the best drawing cards of the audible play. His most recent stage production, "His Majesty, Bunker Bean," ran an entire season in Chicago. Trade showings of the picture are now in progress at all branch offices of the K. E. S. E. Service. It will be released through this organization Sept. 3.

"Pants," featuring little Mary McAlister, will be released Sept. 10. This six-year-old star is now reported to be having a successful run in Essanay's current series, "Do Children Count?" She won favor for her work in the role of little Doris Strickland in "On Trial," the First National Exhibitors' Circuit's initial production, and appeared previously in several of Henry B. Walthall's Essanay pictures. Her forthcoming production is the first five-reel picture in which she has been starred.

"Men of the Desert" will be released Sept. 24. Like its predecessors, "Land of Long Shadows," "The Range Boss" and "Open Places," this picture presents a story of the red-blooded West. Mr. Gardner, who formerly was a musical comedy star, is supported by Ruth King, Carl Stockdale and Essanay's original Western company formed for this series.

ANOTHER FIGHT SCENE

Hand-to-Hand Conflict Is Said to Be Feature of Selig Production

"The City of Purple Dreams" is the latest of Selig film features to arrive in Chicago from the Pacific Coast. The drama is a faithful version of the book of the same name. Colin Campbell was the director in charge and Gilson Willets wrote the scenario. Some of the features of the film drama as described by those who have seen the play are said to include a succession of wonderful lighting effects including a bird's eye view of Chicago after nightfall; a succession of elaborate interiors of a millionaire's home; the night at the opera and other effective details.

However, it is the fight that is staged that calls forth the comments of all who witness it. It was in "The Spoilers" that Colin Campbell staged one historic man-to-man conflict. In "The City of Purple Dreams" another battle is staged, this time between a Nihilist and the Derelict. Thomas Santschi plays the Derelict and A. B. Sears plays the Nihilist. Both of these men are over six feet tall and each of them weighs over 200 pounds.

The plot of "The City of Purple Dreams" is laid in Chicago and many familiar scenes in the Windy City are presented. The players include Fritzi Brunette, Frank Clark, Bessie Eyton, A. D. Sears, Eugenie Besserer, Cecil Holland, Harry Lonsdale and others.

ENLARGE STRAND ORCHESTRA

Harold Edel, managing director of the Strand Theater, announces that the Strand Concert Orchestra, which now numbers forty musicians, will be enlarged to full symphonic strength, and be known in the future as the Strand Symphony Orchestra.

Daily symphony concerts of one hour's duration will be inaugurated Sunday, Sept. 16, and will become a part of the regular Strand program from that date. The concerts will commence daily at 2:15 and at 2:30 on Sundays and will precede the usual presentation of motion pictures and vocal and instrumental soloists.

The owners of the Strand attribute the success of that institution largely to the excellent musical program presented in conjunction with the projecting of motion pictures, and the orchestra has been gradually enlarged and special efforts have been made to secure the best vocal and instrumental talent obtainable.

This week Manager Edel of the Strand Theater is presenting two unusual attractions, consisting of Billie Burke in her first Paramount picture, entitled "The Mysterious Miss Terry," and Official Government war pictures, showing "The Retreat of the Germans at the Battle of Arras." On the musical program are Grace Hoffman, the talented and popular coloratura soprano, who sings the Polonaise from "Mignon," and Antone Lescault, a bass-baritone of exceptional artistic ability. Arthur Depew and Ralph H. Brigham play solos on the great pipe organ. The concert orchestra gives "Maxmillian Robespierre," by H. Litolff.

TRADE SHOWING

Greater Vitagraph gave a trade showing at the Strand Theater on Monday, Aug. 20, of "The Fighting Trail," to which all of the prominent exhibitors of the Greater New York territory were invited. On the invitations "The Fighting Trail" was described as the "most melodramatic serial ever produced."

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

PARAMOUNT AND ARTCRAFT CORPORATIONS

The Amazons, Marguerite Clark, Aug. 5.
The Varmint, Jack Pickford and Louise Huff, Aug. 5.
Seven Keys to Baldpate, George M. Cohan, Aug. 12.
The Mysterious Miss Terry, Billie Burke, Aug. 19.
Hashimura Togo, Sessue Hayakawa Aug. 19.
Close to Nature, Douglas Fairbanks, Aug. 26.
Little Miss Optimist, Vivian Martin, Aug. 26.

GREATER VITAGRAPH

Richard, the Brazen, Alice Joyce Harry Morey, July 23.
By Right of Possession, Mary Anderson, Antonio Moreno, July 30.
The Second Mrs. Tanqueray, Sir George Alexander, Hilda Moore, Aug. 6.
Mary Jane's Pa, Marc MacDermott, Mildred Manning, Aug. 13.
Transgression, Earle Williams, Corinne Griffith, Aug. 20.
The Divorcee, Mary Anderson, Aug. 27.

TRIANGLE

Sudden Jim, Charles Ray, July 22.
A Successful Failure, Jack Devereaux, Winifred Allen, July 22.
In Slumberland, Thelma Salter Georgia Stone, July 29.
Borrowed Plumage, Bessie Barriscale, July 29.
Food Gamblers, W. Lucas, Elda Millar, Aug. 5.
An Even Break, Olive Thomas, Aug. 5.
Master of His Home, William Desmond Aug. 12.
Golden Rule Kate, Louise Glaum, Aug. 12.
Wee Lady Betty, Bessie Love, Aug. 19.
They're Off, Enid Bennett, Aug. 19.
Wooden Shoes, Bessie Barriscale, Aug. 26.
The Jinx Jumper, J. Devereaux and Veta Searl, Aug. 26.

PATHE GOLD ROOSTER

THANHOUSER
The Woman in White, Florence La Badie, July 1.
It Happened to Adele, Gladys Leslie, Wayne Arey, July 15.

LASALIDA
Captain Kiddo, Baby Marie Osborne, Aug. 5.

HEPWORTH
Iris, Alma Taylor, Henry Ainley, Stuart Rome, Aug. 26.

ASTRA
The Last of the Carnabys, Gladys Hulette, July 22.
The Cigarette Girl, Gladys Hulette, July 8.
The On-the-Square Girl, Mollie King, July 29.
The Streets of Illusion, Gladys Hulette, Aug. 12.
Miss Nobody, Gladys Hulette, Aug. 19.

BLUEBIRD

The Rescue, Dorothy Phillips, July 23.
The Little Terror, Violet Mersereau, July 30.
The Clean Up, Franklin Farnum, Brownie Vernon, Aug. 6.
The Show Down, Myrtle Gonzales, George Hernandes, Aug. 13.
Mother of Mine, Ruth Clifford, Rupert Julian, Aug. 20.
The Charmer, Ella Hall, Aug. 27.

BRADY-WORLD

A Self-Made Widow, Alice Brady, July 23.
Youth, Carlyle Blackwell, June Elvidge, July 30.
The Iron Ring, Edward Langford Aug. 6.
Souls Adrift, Ethel Clayton, Aug. 13.
The Little Duchess, Madge Evans, Aug. 20.
The Guardian, June Elvidge, Montagu Love, Arthur Ashley, Aug. 27.

FOX

Wife Number Two, Valeska Suratt, July 29.
Wrath of Love, Virginia Pearson, Aug. 6.
Durand of the Bad Lands, Dustin Farnum, Aug. 13.
Soul of Satan, Gladys Brockwell, Aug. 20.
Every Girl's Dream, June Caprice, Aug. 27.

SELZNICK

Clara Kimball Young Productions
The Price She Paid.
The Easiest Way.
Constance Talmadge Productions
The Lesson.
Eva Tanguay Productions
Poor Firefly.
Herbert Brenon Productions
The Eternal Sin—Florence Reed — The Lone Wolf—Hazel Dawn.
Norma Talmadge Productions
The Law of Compensation.
Poppy.
The Moth.
Robert Warwick Productions
The Silent Master.
A Modern Othello.
The Lash of Jealousy.

K. E. S. E.

EDISON
One Touch of Nature, John Drew Bennett July 30.
The Lady of the Photograph, Shirley Mason Aug. 27.
CONQUEST
No. 2 Feature—Knights of the Square Table, July 21.
No. 3 Feature—Billy and the Big Stick, July 28.
No. 4 Feature—The Halfback, Aug. 4.
No. 5 Feature—The Little Chevalier, Shirley Mason, Aug. 11.
No. 6 Feature—The Customary Two Weeks, Kathryn Adams, Aug. 18.
ESSANAY
Range Boss, Jack Gardner, July 16.
The Golden Idiot, Bryant Washburn July 23.
Skinner's Baby, Bryant Washburn, Aug. 6.
Open Places, Jack Gardner, Aug. 20.

SELIG

The Barker, Selig, Lew Fields, Aug. 13.
SELIG-HOYT COMEDIES
A Rag Baby July 9.
A Runaway Colt, July 23.
A Dog in the Manger, Aug. 6.
A Trip to Chinatown Aug. 20

METRO

ROLFE
The Greatest Power, Ethel Barrymore, June 25.
YORKE
The Hidden Spring, Harold Lockwood, July 2.
METRO PICTURES CORP.
Miss Robinson Crusoe, Emmy Wehlen, July 30.
The Jury of Fate, Mabel Taliaferro Aug. 6.
The Girl Without a Soul, Viola Dana, Aug. 13.
To the Death, Mme. Petrova, Aug. 27.

MUTUAL

The Masked Heart, William Russell, July 2.
Mary Moreland, Marjorie Rambeau, July 9.
Betty-Be-Good, Jackie Saunders, July 16.
Mellissa of the Hills, Mary Miles Minter, July 23.
Pride and the Man, William Russell, July 30.
Bab the Fixer Jackie Saunders, Aug. 13.

BUTTERFLY

The Reed Case, Allen Holubar and Louise Lovely, July 9.
High Speed, Jack Mulhall, Fritzie Ridgeway, July 16.
The Double Standard, Roy Stewart, Joseph Girard, July 23.
A Wife on Trial, Mignon Anderson, July 30.
Follow the Girl, Ruth Stonehouse, Aug. 5.
The Lair of the Wolf, Donna Drew, Gretchen Lederer, Joseph Girard, Aug. 20.
Straight Shooting Harry Carey, Molly Malone, Aug. 27.

ART DRAMAS, INC.

APOLLO
When You and I Were Young, June 16.
Behind the Mask, Aug. 13.
U. S. AMUSEMENT CORP.
House of Cards, June 4.
The Peddler, July 2.
VAN DYKE
A Mute Appeal, June 11.
Miss Deception, July 9.
ERBOGRAPH
The Road Between, June 25.
The Milestone, July 23.

STATE RIGHTS AND INDEPENDENT

ARROW
The Deemster, Derwent Hall Caine.

H. J. BROCK NEW YORK

The Manxman.

CARDINAL

Joan, the Woman, Geraldine Farrar.

CHARTER FEATURES

The Lincoln Cycle Benjamin Chapin.

CORONA

Curse of Eve.

FRIEDMAN

A Mormon Maid Mae Murray.

FROHMAN

The Witching Hour Audrey C. Smith, Jack Sheriff.
God's Man H. " Warner.

D. W. GRIFFITH

Intolerance.

IVAN

Enlighten Thy Daughter.

JAXON

Strife, George Le Guere.
Pokes and Jabs Comedies.

WILLIAMSON BROS.

Submarine Eye.

EDGAR LEWIS

Bar Sinister, Mitchell Lewis. Purchased by F. G. Hall, New Jersey.

B. S. MOSS

The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

PARAGON FILMS

The Whip.
Beware of Strangers.
The Ne'er-Do-Well.
The Garden of Allah.

L. J. SELZNICK

The Barrier.

SHERMAN ELLIOTT

The Crisis.
The Spoilers.

ULTRA

Woman Who Dared.

UNIVERSAL

Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMore, Leah Baird.
Robinson Crusoe, Robert Leonard, Margarita Fischer.
Hell Morgan's Girl.
Even as You and I.

EDWARD WARREN

Warfare of the Flesh, Walter Hampton, Charlotte Ives.

HARRIS & WILK, INC.

The Battle of Gettysburg.
The Wrath of the Gods.

SERIALS

PATHE
The Fatal Ring (7th), The Signal Lantern, Pearl White, Earle Fox, Aug. 19.
The Neglected Wife (15th), A Sacrifice Supreme, Ruth Roland, Aug. 19.

TO TAKE CENSORSHIP CASE TO COURT

Vitagraph to Fight Funkhouser Over Eliminations from "Within the Law" in Chicago

President Albert E. Smith, of Greater Vitagraph, has ordered that court action be taken against Major Funkhouser to force the Chicago motion picture censor to allow Vitagraph's production of "Within the Law" to be viewed by Chicago audiences without eliminations of any sort. The court action also will seek to have the complete picture issued under a white permit so that all Chicagoans, irrespective of age, may see "Within the Law."

When Walter W. Irwin, of Greater Vitagraph, started on his trip through the country for the purpose of visiting exchanges and talking with exhibitors, his first stop was at Chicago, where he made an investigation of the eliminations in "Within the Law." He immediately engaged Lewis F. Jacobson, a Chicago attorney, who has had a wide experience in legally upsetting the censorship rulings of Major Funkhouser, to take charge of the Vitagraph legal proceedings.

In all Major Funkhouser demands that fifteen eliminations be made from the screen version of "Within the Law." Greater Vitagraph takes the position that should the eliminations be made the company may as well withdraw the picture from distribution in the Chicago territory over which the Major holds police power.

It is likely that mandamus proceedings for the purpose of attempting to force Major Funkhouser to issue a regular permit will be started in the Chicago courts within the next few days. The case may be tried before a jury, or both sides may waive the right to a trial by jury and leave the decision to the trial judge. Should the decision be rendered in favor of the Funkhouser rulings an appeal will be taken to the Appellate Division.

Julia Dean has been added to the list of World Pictures attractions, and is already at work in the Fort Lee studio upon a play not yet named but said to be of a most timely nature. Miss Dean has long been held in very high favor upon the speaking stage, where she originated leading roles for some of Mr. Belasco's greatest successes, following which she acted the central feminine character in "Bought and Paid For" throughout the run of that drama at the Playhouse. Most recently Miss Dean was featured with Henry Miller during his visit to the Pacific Coast.

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AT 10 A. M. EACH DAY, ON THE PREMISES

REAL ESTATE: Valuable modernly improved manufacturing property adaptable for any line. Large lot, 3 fronts, 280 feet on Indiana Ave., 200 feet on 20th Street and 200 feet on Garnet Street.

Improved as follows:—Factory Building, 60 by 250 feet, 2 story, concrete foundation, brick curtain wall, reinforced concrete floors, etc. Studio building 60 by 135 feet, 2 story concrete foundations, prism glass on steel frames, steel columns, etc. Factory and Administration Building, 5 stories, concrete foundation, brick walls, slow-burning mill construction, 4 stories, 30 x 36, 2 stories, 8½ by 13, tower, 20 x 25, 1 story, 21 by 35. Garage, 20 by 80 feet, 1 story concrete foundation and floor, brick walls. Boiler House, 30 by 45 feet, 2 story and basement, concrete foundation, brick walls, slow-burning mill construction.

MACHINERY AND EQUIPMENT comprising a most complete moving picture plant, equipment and property, consisting of a machine shop, lathe, drill presses, milling machines, shapers, planers, etc. Belting, pulleys and shafting; electrical equipment, dynamos, motors, wiring, conduit, cables, transformers, Cooper Hewitt equipment; large wardrobe, scenery, draperies, property, camera and camera supplies, studio supplies and equipment.

Full particulars, descriptive and illustrated catalogue upon application to the Auctioneers.

By order of NICHOLAS G. ROOSEVELT, President Lubin Manufacturing Company

Under the Management of

SAMUEL T. FREEMAN & COMPANY, Auctioneers 1519-21 Chestnut Street, Philadelphia, Pa.

WIDE ADVERTISING FOR "LES MISERABLES"

Exhibitors Find That It Pays to Exploit Pathe Masterpiece on Liberal Scale

Following a special presentation at Orchestra Hall, Chicago, Pathe's new edition of "Les Miserables," Victor Hugo's famous book, produced in eight reels under the direction of Albert Capellani, has been booked for an engagement at the Circle Theater, Indianapolis, and also to the Sievers interests of St. Louis.

The Sievers people have agreed to use a big advertising campaign on the picture, and Managing Director S. Barrett McCormick, of the Circle Theater, will advertise it on his customary liberal scale.

The engagement of "Les Miserables" at Orchestra Hall was extended to three weeks, and drew immense crowds despite the heat. Victor Hugo's life story of Jean Valjean marks a distinct epoch in the educational side of the motion picture, as it is a masterpiece from the pen of a great author, and in this imposing production directed by Albert Capellani the high ideals of the master have been sustained throughout. The characters of this gripping story are delineated in a finished and artistic manner by a company of French players headed by Henry Krause, the most celebrated actor in France.

In announcing "Les Miserables" in Indianapolis and St. Louis, the newspapers said: "There is an atmposhere to this photodrama that is not to be found in those of our own making. The French actors give an unusual interpretation of the story. The gestures, the facial expressions, are almost silent dialogue. The scenes of Paris and those of rural France are so different from the beauties of our own country with which we are familiar."

FOR SEPTEMBER ISSUE

K.E.S.E. Starts Fall with a Strong Program

Kleine-Edison-Selig-Essanay program for September looks unusually attractive and was arranged, K-E-S-E's publicity department states, with a view of giving exhibitors every opportunity to "make good" with their patrons with the inauguration of their Fall and early Winter campaign.

"Efficiency Edgar's Courtship," released Sept. 3, produced by Essanay, featuring their newest star, Taylor Holmes, who is credited with several big hits on the speaking stage, is the first September K-E-S-E release. This will be followed September 10 by another Essanay feature, "Panta," presenting little Mary McAlister as star. "Panta" was written especially for this little girl who is scoring such decided success in the Essanay series. "Do Children Count?" Mr. Kleine will announce the name of the K-E-S-E Sept. 17 release in a few days, and promises that it will be a strong production. "Men of the Desert," featuring Jack Gardner, an Essanay production, will be presented Sept. 24.

NEW ATLANTA MANAGER

Harry R. Bannister has been appointed manager of George Kleine's Kleine-Edison-Selig-Essanay branch at Atlanta, succeeding J. T. Ezell. Mr. Bannister possesses every qualification of a successful manager, and it is expected that K-E-S-E service at Atlanta will thrive under his direction.

MAKING FIRST PICTURE

Clara Kimball Young Is Busy with Company at New Rochelle

Clara Kimball Young is busily engaged in the production of "Magda," her initial production with her new organization, at New Rochelle.

Supporting Miss Young is Thomas Holding, who was brought to this country by Hugh Ford, appeared in the Famous Players productions of "The Eternal City" and as leading man for Pauline Fredericks, covering a period of three years. Mr. Holding also played the lead with Jane Grey in "The Fighting Chance" and "The Great White Trail." Others in the cast are Edmund Fielding, George Merlo, Edward Kimball, Alice Gale, Kitty Baldwin, Maude Ford and Valkyrian, all well known artists.

Emile Chautard, whose successful productions have rapidly brought him to the front as one of the foremost directors in America, is enthusiastic over the results already accomplished. Jaques Vizeul, the camera man, like Mr. Chautard a native of France, is also a member of Miss Young's organization. Mr. Vizeul was at one time the official photographer of the Fine Arts Ministry, and has taken pictures for the biggest of the foreign producing concerns in all parts of the world.

J. W. Johnston will be seen in a prominent part in a future Paramount-Artcraft release, starring Billie Burke in "The Land of Promise."

CRANE WILBUR
ART DRAMAS PROGRAM
HORSLEY STUDIO LOS ANGELES, CAL.

William S. Hart
ARTCRAFT
CULVER CITY, CALIFORNIA

GAIL KANE
American Film Co. Santa Barbara, Cal.

ADELE LANE
Address care DRAMATIC MIRROR

NILES WELCH
NORMA TALMADGE
Film Corporation

William H. Claire
Motion Pictures
Address GREEN ROOM CLUB, N. Y.

Edward Jose

GOOD MORAL EFFECT

The National Board of Reviews have paid the Master Drama Features, Inc., a high compliment. In a special report on "Who's Your Neighbor?", which the Board unanimously passed at a second showing, they declared that this initial effort of the firm, written by Willard Mack and directed by S. Rankin Drew, in their belief would have a good moral effect throughout the country.

The Board accorded it a 100 per cent. rating as a sociological message to humanity, and highly endorsed the picture as to its educational, artistic and entertaining values.

"The Marriage Market," shortly to be issued by World-Pictures, Brady-Made, will include in its cast Carlyle Blackwell, June Elvidge, Arthur Ashley and other well known players. The play is adapted from a widely circulated novel published under another title.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

NEW MOSS THEATERS

Three Houses to Be Added to Chain—Season Will Begin Labor Day

Two new houses in New York and one in Brooklyn may be shortly added to the B. S. Moss chain of vaudeville theaters. Deals for sites are now being made, and it is said that the transaction may be closed some time this week. All of the contemplated theaters are to seat 2,500 persons, and will play a policy similar to the present houses being operated by Moss. One of the new theaters will be probably situated on the lower east side of New York.

The Moss houses that have been closed for the Summer will reopen for the new season on Labor Day. The Prospect Theater, in the Bronx, and the Flatbush Theater, Brooklyn, will reopen for the season with vaudeville and pictures.

W. R. Raynor, who has been managing the Regent Theater during the absence of Emil Groth, will return to the Prospect, and Edwin F. Reilly, who has been in charge of the Jefferson, will return to the management of the Flatbush.

MUSICAL FARCE TO TOUR

New Version of "His Bridal Night," Under Direction of Kelly and Campbell

Perry J. Kelly and Robert Campbell's production of "His Bridal Night," in which Frederick V. Bowers will be starred, will open Aug. 24, beginning the season at the Detroit Opera House. T. D. Bonneville will be in advance, with R. N. Harris as business manager. "His Bridal Night," in which the Dolly Sisters were starred last season, has been arranged along musical comedy lines, with music by Mr. Bowers. the book is by Margaret Mayo and Lawrence Rising.

The Warren Twins, Ethel and Ruth, will be seen in the roles created by the Dolly Sisters. Other members of the cast are Alma Youlin, Harry Lillford, Sue Talmage, Billy Wayne, Clarice Grey, Lucile Blythe, Bertie Ross, Mazie Capper, Florence Clarke, Lillian Clarke, Leona Court and Belle Court.

TO CENSOR ST. LOUIS THEATERS

A Morals Committee, composed of three priests, has been appointed for the St. Louis Archdiocese by Archbishop Glennon. The priests will co-operate with the Morals Committee of the Federation of Catholic Societies, in the censorship in St. Louis of theatrical performances, motion pictures, newspapers and magazines.

The censors will meet monthly, and report on complaints made by the laity against immoral influences in theater or press.

TO MAKE STAGE DEBUT

Margaret Ferguson, who was widely known to Washington society at the time her uncle, Franklin MacVeagh, was Secretary of the Treasury, is to make her debut as an actress in "What Happened to Jones," soon to be revived at the Forty-eighth Street Theater by George Broadhurst, the author of the play. Miss Ferguson is a graduate of the American Academy of Dramatic Arts.

FIRST HAMMERSTEIN PLAY

Arthur Hammerstein will inaugurate the new season at the Booth Theater, Sept. 3, with "De Luxe Annie," a drama by Edward Clark, which is based upon a short story by Scammon Lockwood. The cast which has been completed includes Willette Kershaw, Vincent Serrano, Albert Bruning, Mary Hall, Minnie Milne, Thurlow Bergen, Walter Wilson, Percy Pollock, Edward Mackay and Jack MacBryde.

STUART SAGE,

Under the personal management of Melville Rosenow, who has placed him under contract to Joseph Riter for the coming season.

ELEVEN NEW AMUSEMENT ENTERPRISES

United Theater Equipment Corp. Capitalized at $3,000,000—Ziegfeld Frolics Take Out Papers

ALBANY, N. Y. (*Special*).—Eleven new amusement enterprises were granted charters by Secretary of State Hugo during the past week. The list includes both motion picture and theatrical corporations.

Besides the New York State concerns, the United Theater Equipment Corporation, organized in the State of Delaware, has been authorized to deal in motion picture machines, supplies and accessories in this state. It has a capital stock of $3,000,000.

The Petrova Pictures Corporation, the Ziegfeld's Midnight Frolics and the B. F. Kahn's Union Square Theater, Inc., have taken out papers of incorporation, and the Tanguay-Weber Film Corporation has obtained an order to change its name to the Eva Tanguay Film Corporation.

The new corporations are as follows:

Hugo Jansen Productions Company, New York city. To own and manage theatres and produce and exploit dramatic, operatic and other stage offerings. Capital, $5,000. Directors: Maxwell M. Kennedy, Idyl Dial, and Harry S. Hechheimer, 220 West Forty-second Street, New York city.

B. F. Kahn's Union Square Theater, Inc., New York city. To provide for the productions of theatrical, musical and other public performances. Capital, $2,000. Directors: Benjamin F. Kahn, Julius Cahn, and Samuel W. Levine, 645 West 160th Street, New York city.

Sherman Pictures Corporation, New York city. Theatrical, motion pictures and vaudeville. Capital, $500. Directors: Milton M. Goldsmith, Charles M. Rosenthal, and Harry A. Sherman, 218 West Forty-second Street, New York city.

Jewel Productions, Inc., New York city. Motion picture films. Capital, $2,000. Directors: Paul A. Dubois, Paul M. Hahn, and F. Louise Weller, 1,405 Amsterdam Avenue, New York city.

Ziegfeld's Midnight Frolics, New York city. To maintain and conduct theatrical enterprises, restaurants and dance halls. Capital, $6,000. Directors: Joseph Klaw, Mortimer Fishel, and Ferdinand W. Pinner, 214 West Forty-second Street, New York city.

Isleboro Amusement Corporation, New York city. Theatrical and motion picture business. Capital, $7,000. Directors: J. Goddard Brown, Edwin A. Brown, and John Manheimer, 1,693 Forty-ninth Street, Brooklyn, N. Y.

Novelty Slides, Inc., New York city. Manufacture moving picture films. Capital, $5,500. Directors: J. Robert Rubin, J. H. Halberg, and E. E. Fulton, 1,604 Broadway, New York city.

Petrova Picture Company, New York city. To manufacture and exhibit motion picture films. Capital, $5,000. Directors: R. W. France, H. Van Arsdale, Jr., and J. Thomson, 108 West 106th Street, New York city.

Short Features Exchange, New York city. To deal in scenarios, literature and other material used in connection with motion pictures. Capital, $2,000. Directors: Lewis Epstein, Hannah C. Dennin, and Mary Gilbridge, 63 Wall Street, New York city.

Pyramid Comedies, New York city. Theatricals and motion pictures. Capital, $5,000. Directors: May E. Peeples, Emma Hirsch and David Shack, 236 Broadway, New York city.

C. M. Film Corporation, New York city. A general motion picture and theatrical business. Capital, $10,000. Directors: Helene Posner, Henry Margoshes and Allan A. Deutsch, 240 West 114th Street, New York city.

GEORGE W. HERRICK.

NEW PRODUCING FIRM

McKenny and Battin to Begin Operations Sept. 1 in Pennsylvania Cities

Daniel B. McKenny and Bevier H. Rettin will engage in the production of plays, under the firm name of McKenny & Battin, on Sept. 1. Their first venture will be an elaborate revival of the sequel to "St. Elmo," "At the Mercy of Tiberius," which proved popular over the old Stair and Havlin circuit. Other plays they have secured for early production are: "The Little Red Cross Nurse," "The Sins That Kill" and "Heart of a Mother."

Their first attraction is already in rehearsal and will open on Sept. 1, playing Allentown, Scranton, Altoona, Johnstown and other cities in Pennsylvania.

HOT AIR CLUB HOLDS CLAMBAKE

Fortune favored the Hot Air Club with an ideal day for their eighteenth annual clambake at Karatsonyi's, at Glenwood-on-Sound, Long Island, last Saturday. This club, composed of prominent theatrical managers and agents, enjoys the unique distinction of keeping all its doings mysteriously private. However, the general report around the Rialto credits the club with the most successful clambake of its eighteenth year of existence.

The Hot Air Club, according to a statement printed on its menu card, is a close corporation of Consolidated Clam Eaters. It was organized June 19, 1899, for the exercise of good fellowship and the giving of a clambake once every year among a company of old friends. The doings of the club are never divulged. The motto of the club is: "Eatibus, Drinkibus, sed Non Bustibus."

Enrolled in its membership are the following managerial magnates, satellites and lesser luminaries of the theatrical world: Edward Rosenbaum, president; A. W. Dingwall, Eddie G. Cooke, George M. Welty, George A. Kingsbury, Joseph Buckley, E. Booth Jack, Fred Meek, John D. Lemingwell, William M. Gray, Jo Paige Smith, Ambrose M. Miller, William Currie, James J. Brady, A. J. Simmons, William Malley, Harry Elmer, Charles Bulkley, Samuel Thall, Harry Alward, Richard Carle, Norman Peel, Carl Willimsen, Peter J. Carey, Charles McCauli, John Hogarty, D. W. Haynes, J. Clarence Hyde, Otis Harlan, Henry N. Cary, James Sheagreen, Victor Kiraity, Theodore Mitchell, Richard Hatzell, Harry McGuire, Clinton Moffatt, D. Frank Dodge, Townsend Walsh, Charles Hayes, William F. Connor, William A. Brady and W. H. Wright.

THEATER ON HISTORIC SITE

The historic Flushing Hotel, which served as headquarters for Washington during the battle of Long Island, is being razed to make way for a large theater which is to be erected by Wilmer and Vincent. The theater will be devoted to Keith vaudeville, and will have a seating capacity of 2,500.

"13th CHAIR" MOVES TO FULTON

"The 13th Chair" was transferred from the Forty-eighth Street Theater to the Fulton Theater last Monday night, where it will remain two weeks before going on tour.

TO GAMBOL AT CAMP

Lambs to Entertain Soldiers in Training—First Performance at Mineola

There will be plenty of entertainment for the men in khaki in the various camps hereabouts if the members of the Lambs Clubs can assure it. The officers of the club have announced that they had under way a plan to present their Gambol at all of the military camps on Long Island, and afterward at the other camps in the East. William Courtleigh, the Shepherd of the Lambs, is in charge of compiling the program and, it is promised, it will include virtually all of the Broadway stars.

The first Gambol will be given at Mineola. Details as to the date and the personnel of the entertainers have not been decided upon.

OPENS HAMMERSTEIN CASE

District Attorney Swann has begun an investigation of the complaint of Oscar Hammerstein that he had been unlawfully deprived of his property known as the Lexington Avenue Opera House.

Assistant District Attorney Louis Wandel said Mr. Hammerstein had alleged that he was unable to recover the property after deeding it to Frank Gerston, on the understanding that the property was to be returned on demand. Mr. Hammerstein said the only value he had received for the transfer was a third mortgage for $200,000 at 2 per cent. interest. He claimed it was worth $600,000 above a first mortgage held by the Mnahattan Life Insurance Company.

According to the complaint, Mr. Hammerstein transferred the property because of complications in the vaudeville field which would prohibit him from giving such performances there, but which Gerston would be able to do as manager at $60 weekly.

"GOOD-BYE, BOYS," FOR CHICAGO

Through a change in booking arrangements, "Good Bye Boys," a musical farce to be produced by Samuel Blair, will go to Chicago instead of Boston, as previously announced. Mr. Blair has signed contracts with the Shuberts to present the play at the Princess Theater in that city beginning Saturday night, Sept. 1. "Good Bye Boys" was written by Junie McCree with music by Edward Stembler. The cast is headed by Edgar Atchison-Ely and Natalie Alt. Beth Franklin has recently been added.

HUGH J. WARD HERE

Hugh J. Ward, manager of J. C. Williamson, Ltd., the Australian firm, arrived in New York last week on his annual visit to this country.

Mr. Ward, who is an American, went to the Antipodes eighteen years ago, and has been engaged in the theatrical business there ever since. While in New York he will look over the new plays with a view to obtaining several of them for presentation in Australia.

"Peter Ibbetson" will reopen at the Republic Theater on Monday night, Sept. 3, instead of Monday night, Aug. 27. John Barrymore, Constance Collier and Lionel Barrymore will again appear in the production.

BRAMHALL PLAY SHOP

To Open Season at Bramhall Theater in October—Students to Appear

The Bramhall Play Shop for Players, presenting the "Art of Living Through the Art of Playing," will open its season at the Bramhall Playhouse, Twenty-seventh Street and Lexington Avenue, in October. Butler Davenport, its director, holds that "the art of living can be best expressed by the artist-player through his imagination. To this method of playing," he says, "is largely due the seemingly living men and women in the plays presented at the Bramhall Playhouse, causing Herr Emanuel Reicher, the German actor-manager, to write him of his play, 'Keeping Up Appearances,' and its production last winter: 'Your play and production are the best things I have seen in America. Your theater is the first I have told my pupils to visit for this reason, and also that they may study the 'acting of your stage.'"

The student players of the Bramhall will have the advantage of playing in the productions at the Bramhall Playhouse during the Winter season, and in the Summer at the Bramhall Playhouse, Stamford, Conn.

NEW HIPPODROME SHOW

Elaborate Water Spectacle to Be Part of "Cheer Up"

"Cheer Up" is the title chosen for Charles B. Dillingham's third Hippodrome production, which will be presented for the first time, Thursday night, Aug. 23. This show is the product of the trio responsible for last year's offering—it was devised and staged by R. H. Burnside; John L. Golden wrote the lyrics, and Raymond Hubbell the music.

It is in three divisions, the first consisting of five scenes, the second of six, and the last being devoted to a water spectacle, which will be on a more elaborate scale than any of its predecessors and will take the place of the ice ballet of the last two seasons.

The company includes more than 800 persons. Among the soloists are Clair Rochester, Frances Roeder, J. P. Coombs, Henry Taylor, John Hendricks, Nellie Doner and Helen Osborne. Nat M. Wills heads the list of comedians, which also includes Fred Walton, Charles Rayel, Eddie Russell, Stanley Ferguson and Dippy Diers. There will also be several specialty teams.

John Philip Sousa has composed a musical setting for a patriotic tableau called "The Land of Liberty," that will form the finale to the second act.

FORM WAR RELIEF BRANCH

Thirty members of the Summer Colony at Siasconset, Mass., have formed the 'Sconset Branch of the Stage Women's War Relief. Meetings are held three times a week, that of each Tuesday morning being at Isabel Irving's cottage. On Thursday the members gather at the Casino, where they are given Red Cross instruction as to the proper making of bandages, etc., while on Friday afternoon they gather again at one or another of the members' cottages. They make sleeveless jackets, wristlets, mufflers and socks, and, in addition to that, they do a lot of sewing for the French War Relief.

The officers of the new branch are: Percy Haswell, chairman; Isabel Irving, treasurer; Mrs. George Gibbons, corresponding secretary; Margaret Fawcett, recording secretary, and Mrs. W. G. Smythe, chairman of the knitting committee.

"THE WANDERER" REVIVED

"The Wanderer," the Biblical play which deals with the parable of "The Prodigal Son," was revived at the Manhattan Opera House Monday night, Aug. 20. The New York engagement is limited, as the play will be presented in Philadelphia in September. Nance O'Neill is again appearing as the mother; James O'Neill is playing his old role of the father; Charles Dalton is again impersonating Gaal, the elder brother; Frederic Lewis is once more the prodigal son, Jether, and Lionel Braham is again seen as the giant Sea Captain. Jean Stuart succeeds Florence Reed as Tisha. Others in the company include Florence Auer, Olga Newton and a large ballet of dancers.

"K. AND E. NEWS" PUBLISHED

The first issue of the *K. and E. News*, a four-page publication, is in circulation. It contains interesting paragraphs and short articles concerning Klaw and Erlanger attractions and other important happenings along Broadway that will prove of great value to out-of-town dramatic editors in making up their columns. It will be sent free of charge to practically every newspaper of importance in the United States. *K. and E. News* is edited by James Jay Brady, one of the best-known publicity men in the theatrical business.

GARRICK TO OPEN IN OCTOBER

The changes which the Shuberts are making in the Garrick Theater, preparatory to the season of French plays, will soon be finished, and the theater will thereupon be turned over to Jacques Copeau, the director of the French Players, who will open their season there in October. The name of the theater will be "Theatre Vieux Colombier."

ACTORS' EQUITY ASS'N

Standardization of Business Relations in Film Industry Believed Necessary

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

The last meeting of the Council was held in the Association rooms, 608 Longacre Building, Aug. 14, 1917. The following members were present: Francis Wilson, presiding; Messrs. Arden, Breese, Churchill, Cope, Corthell, De Angelis, Hull, Jennings, Stevenson, and Westley.

New members elected:

Joseph S. Bell, Eleanore Bergere Erickson, Maude Fox, Roydon Keith, Lee Metoford, William A. Moran, William Sherwood.

The Council decided to seek a conference with managers residing in Chicago on Thursday, Aug. 23, 1917, at 2 P.M. in the Sherman House, and on the following day, to hold at the same hotel a large rally of all actors residing or playing in and around Chicago.

It was arranged that the president, Francis Wilson, should be present to conduct the meeting of actors., and that Howard Kyle, secretary, and Thomas A. Wise should make addresses.

The question is often asked, are moving-picture actors eligible to membership in the A. E. A. The reply is, not as such only. It is essential to the qualifications of our candidates that they shall have had at least two years' professional experience as individual actors in spoken drama. Many members of ripe experience on the legitimate stage have from time to time brought us claims against film producers, many of which we have adjusted. Of late important film producers, no less than picture actors, have described to us arbitrary practices on the part of both managers and actors in the field of the silent plays, and it is clear that some standardization is necessary to secure more equitable relations. This reminds us that at some of the conferences of the past year with the American Federation of Labor our representatives met delegates from the Screen Club. It might be, therefore, that the improvement of the economic conditons of that branch of the business can be attained through that body.

In accordance with the direction of the joint committees of the two Associations, Ligon Johnson, attorney for the U. M. P. A., and Paul N. Turner, attorney for the A. E. A., have been revising the adopted form of contract for the purpose of clarifying so far as possible its phraseology.

The high-minded quality of numerous editorial comments which have been voluntarily made upon the adoption of the uniform contract is most gratifying. The Council, in fact, has been so impressed thereby that they have ordered a leaflet containing a digest of these editorials for circulation throughout the profession.

BY ORDER OF THE COUNCIL.

TO APPEAR WITH FIGMAN

G. M. Anderson and L. Lawrence Weber have engaged the following to appear with Max Figman on his Western tour in "Nothing but the Truth." Lolita Robinson, Mac C. Barnes, Frederick Trobridge, Clem Bevins, Wm. Friend, Adelaide Hastings, Margaret Allan, Emily Murray, May Doherty and Thurley Ross. Mr. Figman will play the role created here last season by William Collier, who will also begin his tour in the comedy on Labor Day.

ATTENTION, SERGEANT MURPHY

F. E. Murphy, former MIRROR correspondent at Sioux City, Ia., is now Sgt. Murphy, H Co., 2nd Ia. Inf. He has been in camp at Sioux City for the past six weeks, and in the regiment for the last eight months. His claim that he is one of the first MIRROR correspondents to enlist appears to be established. Anyhow, Sgt. Murphy, the MIRROR salutes you.

CURRIE GETS CHICAGO POST

The Shuberts have engaged William Currie as general manager of their Western interests, with headquarters in Chicago. Mr. Currie was formerly a member of the firm of Broadhurst and Currie, and for a number of years associated with the late Charles Hoyt. Last year he was associated with Joseph Brooks in the management of "Bunker Bean."

"FOLLIES" TO GO ON TOUR

The Ziegfeld "Follies" will leave the New Amsterdam at the end of three more weeks, after the most profitable engagement, it is said, in the history of the annual revue. After a brief engagement in Boston, a tour that will last thirty-nine weeks will be begun.

TO WRITE CENTURY PRODUCTION

For their second annual production at the Century Theater, Messrs. Dillingham and Ziegfeld have contracted with Victor Herbert and Jerome Kern to write the score. The book will be by Guy Bolton and P. G. Wodehouse.

Louise Muldener closes her Chautauqua season in "The Melting Pot" on Sept. 10 and will be at liberty for engagements.

CHANGES IN THEATERS

Guy Bates Post Coming to Lyric—Lackaye to the Cort

Owing to the success of "Maytime" at the Shubert Theater, the Shuberts have canceled all other bookings for this house for the coming season, and Guy Bates Post in "The Masquerader" will, therefore, open at the Lyric Theater instead of at the Shubert, on Monday night, Sept. 3. Wilton Lackaye in "The Inner Man" will be transferred from the Lyric to the Cort on the same date. The Casino Theater will be reopened Monday night, Aug. 27, with the revival of "Love o' Mike."

WHITE RATS CLUB TO BE SOLD

Negotiations for the sale or for the lease of Nos. 227 to 231 West Forty-sixth Street, formerly the home of the White Rats Club, are said to be well under way.

The prospective lessee is the National Vaudeville Artists, Inc., Henry Chesterfield secretary. After the negotiations are closed the property will be extensively remodeled from plans by Thomas W. Lamb.

The White Rats Club is a six-story structure, 75x100.6, about midway between Brodaway and Eighth Avenue. It is owned by the 229 West Forty-sixth Street Corporation, represented by Bloomberg & Blomberg.

LUCILLE CAVANAUGH IN NEW ACT

Lucille Cavanagh made her initial appearance in a new song and dance offering at the New Brighton Theater, Monday night, Aug. 20. Several new ideas and innovations in scene construction have been devised by Livingston Platt, who designed the stage decorations. One of them is a gradually receding setting that provides an effect never heretofore obtained. Miss Cavanaugh is assisted by Paul Frawley and Tom Dingle. Charles McCarron has written the music and lyrics.

TO WHIP ACTS IN SHAPE

William B. Friedlander, Inc., has engaged Earl Lindsay to head a new producing department for the revision and preparation of vaudeville acts whose material is not considered up to the standard of the first-class houses. Associated with Lindsay will be a prominent costumer and a modiste whose services have been devoted to many leading Broadway productions.

"FRIEND MARTHA" CLOSES

"Friend Martha," Edward Peple's play of Quaker life, which Edgar MacGregor produced at the Booth Theater on Aug. 7, closed its engagement last Saturday night. The succeeding attraction at the Booth is Adolph Bolm's Ballet Intime, which will remain for two weeks.

OUT OF "RAMBLER ROSE"

Jules Raucourt will not be in "The Rambler Rose" as previously announced. Instead he will devote himself to the screen, and will probably sail for London in March to appear in a new West End theater.

POSTPONE "HERE COMES BRIDE"

Klaw and Erlanger have postponed the New York opening of "Here Comes the Bride," a farce by Max Marcin and Roy Atwell, announced for the Cohan Theater Aug. 14, on account of changes in the cast.

EILEEN HUBAN FOR LEADING ROLE

A. H. Woods has engaged Eileen Huban for the position of leading woman with Robert Hilliard in "A Scrap of Paper."

PLAYERS ENGAGED

Harry Watson, Jr., has been engaged for an important role in the Norworth and Shannon revue, "Odds and Ends of 1917," which is now in rehearsal.

Marshall Hall will appear as first dancer and pantomimist in Adolph Bolm's Ballet Intime.

Allen Doone, who is to present himself in "Lucky O'Shea," at the Thirty-ninth Street Theater, has engaged for his support Edna Keeley, Leonard Willey, Maurice Lynch and Gerald Pring.

Ruby De Remer has been placed under contract by Edward B. Perkins for one of the principal roles in his forthcoming production of "The Red Clock."

May Hopkins has been signed by Madison Corey for the cast of "A Grass Widow."

Jeanne Eagles has been engaged as leading woman for George Arliss in his new play, "Hamilton." Miss Eagles played leading roles last season with Mr. Arliss in "The Professor's Love Story" and in the revival of "Disraeli."

Betty Stokes has been engaged by Aubrey Stauffer for his production of "The Girl Gloria."

John Daly Murphy has been added by George Broadhurst to the cast for the revival of his farce, "What Happened to Jones."

Jane Houston, who was with John Drew in "Major Pendennis," has been engaged by William Faversham for "The Old Country."

Gareth Hughes has been engaged for the new play in which Leo Ditrichstein will appear.

David Abrams, the well-known animal impersonator, has been placed under contract by Edward B. Perkins for his production of "The Red Clock." When this play is revealed Muriel Window will also be conspicuously present.

THE BRAMHALL PLAY SHOP

Will Open its Season for Players, Presenting the

ART OF LIVING Through the ART OF PLAYING

At the

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DIED

JAQUES MARTIN, noted character actor and stage manager, died Aug. 15 at the New York Eye and Ear Hospital, following an operation. Mr. Martin was 64 years old. He had been stage manager of, and appeared in "Glorianna," "All the Comforts of Home," "Charlie's Aunt," "The Round Up," and "Daddy Long-Legs." He had supported a score of stars including McKee Rankin and Sol Smith Russell. He was a member of the Actors' Order of Friendship, the Actors' Fund of America, the Green Room and the Players' clubs.

MRS. MARY W. MORTIMER died Aug. 7 at her home in New York City. She is mourned by her four children, Lillian, Ellen, Mabel and Will. She was buried from the home of her son at Elyria, Ohio.

CHARLES WILLIAM TRAVIS, a well-known character actor in motion pictures, died Aug. 14 at his Brooklyn home of a second attack of apoplexy. He was fifty-six years of age. For thirty-five years he had been an actor, and during his career he supported many of the stars of the past generation.

MARION NAUGHTON'S father died on Aug. 1 in Owego, N. Y. In April, 1916, Miss Naughton had to give up her professional engagements to go to Paris, France, where her father had been stricken with paralysis. In July of that year, after partial recovery, she brought him through the war zone and back to New York, and he has been living in Owego since that time and Miss Naughton has devoted all her time with the exception of about four months to his care. The extreme warm weather and another paralytic attack, coupled with a cold, terminated his long and serious illness. Miss Naughton is in Owego and will be glad to hear from her friends at her address, 395 Main Street.

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ELDRIDGE, ADDIE J.—Died August 20th, 1914. Gone but not forgotten. Her loving husband, CHARLES.

NEWS OF STOCK PLAYS AND PLAYERS

"WEARY WIVES" AT WORCESTER, MASS.

It's a Comedy Written by a Boston Newspaper Man, Produced by Henry W. Savage, Played by the Poli Players

WORCESTER, MASS. (*Special*).—A golf writer on the Boston *Traveler*, by name, Vincent S. Lawrence, wrote a play; Henry W. Savage produced it by means of the Poli Players of this city at the Grand Theater, Monday, Aug. 13, and along came Warda Howard, leading woman of the stock company and breathed a breath of life into it, making "Weary Wives" a genuine hit. Whatever the play becomes, Miss Howard made it. Her creation of Norma, one of the wives, stole the leading character from the shoulders of Jack Mills, excellently played by Alfred Swenson, where it was placed by the author, making the role a regular Henrietta Crossman and "Little-Miss-Fix-It" composite.

Mathias Briggs, another member of the Poli company did splendid work as Edmunds. Other Poli Players were Leo Kennedy, whose villain of triple-dye, Minot, was finely done; Jack McGrath, Elise Bartlett and Harold Kennedy. Importations were Swenson and Jean Shelby.

"Weary Wives" will go big for it is real, it talks with human language and tugs heavily at the heart strings, running the entire gamut of dramatic expression from farce to tragedy. The situation are cleverly drawn and the lines sparkling with wit.

The story has to do with a girl, Norma, who throws down one man to wed another. A philanderer comes into the lives of the three couples concerned, who have each made money in huge quantities in railroad dabbling. His name is Minot and he contrives to get two of the wives to run away with him on the same night. The original lover of Norma, Edmunds, fancies his wife has gone with Mills. They all meet in the apartment of the gay philanderer who, finding life too complex, fades from the scene and all is happily straightened out. There is a real message hidden in all the fun and satire but over and above all else "Weary Wives" is a genuine comedy of American life. And the Howard-Lawrence combination did it, with emphasis on the Howard and congratulations to Lawrence. Henry Mills staged the production aided by Director George Arvine. It is bound for Broadway.

GEORGE BRINTON BEAL.

ORPHEUMS QUIT MONTREAL

MONTREAL (*Special*).—For the last week of their successful season, Aug. 13-18, The Orpheum Players produced "A Pair of Sixes," and judging from the roars of laughter that greeted them the funny situations appealed to the public; audiences were large and applause hearty. The bulk of the work fell to Rodney Ranous as Johns and Hayden Stevenson as Nettleton, and both acquitted themselves splendidly. Frances McGrant was a charming Florence Gale and Theresa Dale scored as Nettleton's lachrymose wife. Ethel Bland's Coddies was one of the best of the many character studies she has given us. Leander de Cordova extracted all there was to be got from the lawyer Vanderholt. Stewart E. Wilson as the irrepressible salesman Toler, W. Olathe Miller as Mr. Applegate, Joseph Gussack as the bookkeeper Krome, Louis Wolford as Jimmy, the office boy, and Claire Masslein as the stenographer, all ably assisted in keeping the fun going fast and furious, and made the farce a success. The company have made many friends who will regret that the season does not last longer. The Francais reopened its vaudeville season, Aug. 13, with good vaudeville, the chief item being The Douglas Family in Scotch songs and dances. The Franz Bicycle Troupe proved a drawing card as the headliner at Sohmer Park.

W. A. TREMAYNE.

BRANDEIS FOR STOCK

Omaha's Big Playhouse Leased for Five Years—New Company Coming

OMAHA, NEB. (*Special*).—Paul Le Marquand and W. Le Doux, lessees and managers of the Empress Theater since its opening, five years ago, and of which they have made a wonderful success, have leased the Brandeis Theater for a period of five years.

The new firm will not present any pictures or "pop" attractions, as the plan for the new undertaking calls for the best stock company and best plays obtainable on the first four days of each week, with bookings by Klaw and Erlanger for the last three days of the week.

Aug. 23-24, Ruth Chatterton was presented as Olivia Dangerfield in "Come Out of the Kitchen."

Beginning Sept. 1, this theater will have a stock company under the direction of Mr. Negemeyer, with Dorothy Shoemaker leading lady and Henry Minturn leading man. The organization started rehearsals Aug. 26 and will open in "Romance," Sept. 1.

FRAN.

BONSTELLE'S NEW PLAY

"Good Morning, Rosamond," Put on in Buffalo, Starts Out Like a Winner

BUFFALO, N. Y. (*Special*). — "Good Morning, Rosamond," the new three-act comedy by Constance Lindsay Skinner, was charmingly staged and presented by the Bonstelle company, at the Star, Aug. 13-18. The play is a reminder of a truth, often forgotten, that real things are intangible, such things as kindness, joyousness of spirit, the light of a new day—the humor is easy. The play has been given a graceful setting, and, led by Miss Bonstelle's Rosamond and the Jack Falcon of Mr. Giles, the cast gives the play the dignity and charm it deserves.

Brief of plot: Mrs. Rosamond Mearsely, a rich widow and longing for something besides the dullness of a village and the nagging gossip of relatives who seek to marry her off because she is wealthy, meets adventure in the person of Jack Falcon, who invades her home at midnight and is taken by Rosamond to be a vagabond.

"Hit-the-Trail Holliday," week Aug. 20.

S. W. BARKER.

LABOR DAY IN BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—Labor Day is to be a busy holiday in Bridgeport's stock field. The Lyric, which has been dark all Summer (the first in many seasons), will blossom forth on Labor Day in a spic and span new coat of decorations, displaying lavish improvements and renovations. Under the new management of Poli and Isham, the new theater, housing a musical stock company (the first ever in Bridgeport), with new theatrical stock innovations of many kinds, will greet the public on Labor Day with pomp and splendor. A musical comedy stock organization has been sadly needed in our city, especially at this depressing time, and now that Mr. Poli has begun a new regime of operations he promises to make Bridgeporters sit up and take notice. With vaudeville playing the Poli Playhouse, and feature pictures at the Plaza Theater, his third venture here at the Lyric in this new live field promises to outshine all previous local undertakings. Without a doubt, the new stock company will receive a rousing welcome where in a city of 175,000 population there is always a certain big following of patrons who revel in musical comedy. And Manager William Isham intends to book the best attractions obtainable for his house.

MARY SAYLES HANCORT.

"THE FIREFLY" AT ELMIRA

ELMIRA, N. Y. (*Special*). — Charming Janet Velie, the popular prima donna of the Rorick's Opera Company, carried off first honors in that company's splendid production of "The Firefly" at Rorick's, Aug. 13-18; large business. As Lina, the street singer, she was at her best; her singing delighted and her humor was delicious. Charles Tingle, the favorite tenor, was well cast as Jack Travers and pleased mightily; Jack Pollard gave a finished characterization of Jenkins and Arthur Cunningham did splendidly as Herr Franz; May Kilcoyne, as Mrs. Oglesby Van Dare, had her best part of the season and her singing was a treat; Louise Orth made a good Geraldine Van Dare; Boyd Marshall was an adequate John Thurston, and Lillian Ludlow returned to the cast as Suzette and helped greatly; Lee Daly, Valleaux Elliott, Naomi Ackley and Rupert Greenlaw filled in acceptably in smaller parts. The production was staged magnificently and the chorus was at its best, all of which reflected credit on Charles Jones, stage director, and George Lyding, musical director. "The Yankee Prince," 20-25; "Flora Bella," 27-Sept. 1.

J. MAXWELL BEERS.

Hartsook Photo.

VIRGINIA BRISSAC.

Virginia Brissac, whose various attractions have made her a favorite in stock on the Pacific Slope, is heading this way, or was at last accounts, with the dog whose picture usually appears wherever Virginia is. She left San Francisco ten days ago, traveling by easy stages. Sometime during the Fall Miss Brissac will be seen in a new play, "The Voice Within," written especially for her by Herbert Bassford.

PAULINE MAC LEAN CO. UP STATE

JAMESTOWN, N. Y. (*Special*).—The Pauline MacLean Stock company, week Aug. 6, at the Samuels in "The House of Bondage." The play was given in a very creditable manner, with Miss MacLean and Mr. Lilley as Mary Denbeigh and Wesley Dyker. The remainder of the company was well cast. The company gave "Within the Law," 13-19, far excelling any previous presentation of the play in this city. Miss MacLean was attractive and appealing as Mary Turner, Ed. Clarke Lilley gave a strong portrayal of Joe Garson, Geo. Ormsbee as Dick Gilder, W. W. Richards as Detective Cassidy, James Dunseith as Edward Gilder, were all excellent; Lucy Neal was an amusing Agnes Lynch, while Ernest Kast in the role of Police Inspector Burke did some of the cleverest work in the play. Jane Reed Lewis, a local girl who is playing with the company during their engagement here, was pleasing as Gilder's secretary, and the other members of the organization did good work. Special credit should be given Robert McKinley for his very artistic stage settings. The scenery for all the plays so far presented has been exceptionally good. That the company is popular is attested by the excellent houses at all performances. "The Girl He Couldn't Buy," 20-25.

A. L. LANGFORD.

IN ACTION IN INDIANA

RICHMOND, IND. (*Special*).—The Murray Theater Players concluded their all too brief engagement here Aug. 11 with "Seven Keys to Baldpate," this play being the fourth put on here by the players, who go to La Fayette, Ind., for an engagement of eight weeks, after which they return to Richmond and the Murray Theater for the Winter season, with the company intact, with the exception of a few added players which Harry North, the director, found necessary after deciding to play nothing but the newer releases for stock.

L. P. MORRIS.

NINTH SEASON IN IOWA

Old Favorites and New Faces in the Princess Players, at Des Moines

DES MOINES, IA. (*Special*).—The ninth season of the Princess opened Aug. 19, with Alice Clements as leading woman. She has just completed a most successful season. Selmer Jackson, who was so very popular last season during his few weeks' engagement at the Princess, returns as leading man. Mr. Jackson made many friends during his stay at the Princess who are eagerly waiting to welcome him back. Grace Young will be the new second woman. Leo Lindhard succeeds Will Forestelle as second man. Arthur Young will play characters for the fourth season with the Princess players. Philip Shefield returns for his second season as light comedian. Floy Murray is the new ingenue, and Agnes Everett the new character woman. Arthur Delord will be the juvenile lead. Sumner Gard is to be character comedian, and Van B. Murrell will play both character and comedy parts.

M. J. Mack, who has been Priestly Morrison's able assistant for so many seasons, succeeds Mr. Morrison as director for the company, with Jack Matthews as assistant. George Watters, the popular house manager, is back again. Mr. Watters will also have charge of the publicity end for the theater this season, and Dua McCurdy is in her old place as treasurer.

The Princess has been entirely redecorated and everything is in readiness for the season. The opening performance was "The Silent Witness."

ADALYNE KAHN.

ALBEE PLAYERS, PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—The Albee Players at Keith's presented, week Aug. 13, "Treasure Island." The verdict of many who saw it is that it is one of the best productions by this clever and versatile company this season. Regardless of the changes in the weather, The Albee Players are still enjoying continued prosperity, which only goes to show that the public is always willing to patronize and give proper support when the attraction is worthy. Credit belongs to Stage Director Doyle for the splendid work he is doing. Miss Stamford as Jim Hawkins stood out above them all, although Mr. Beasley and Roy Walling plaid their parts splendidly.

ELMER C. SMITH.

"BY CHANCE," WORK OF A PLAYER

It's Quite Military, Has a Virginia Flavor, and Closes Poli Stock Season at Springfield, Mass.

SPRINGFIELD, MASS. (*Special*).—In order to crown the successful season of the Poli Players at the Palace Theatre the management offered a new play, "By Chance," the author of which is one of the company's members, Charles Carver, who has written other plays.

No more elaborate stage setting has been seen here than that of "By Chance." Soldiers and tents and other military belongings, make the play unusually realistic. The tale dates back to the days when Judge Dunn and Col. Denslow were both young men and pledged themselves to have their children marry, if ever they possessed them. As years passed by and the judge's son, Calvert, grew up and the colonel's daughter, Jean, approached womanhood, it was an understood fact all around the Virginia country that knew the two families that the colonel's Jean was as good as betrothed to the judge's Calvert. But, however much Calvert wished for marriage to Jean the latter was not quite satisfied she wanted Calvert and the young Virginian goes off to war with Jean much in doubt as to how it all would come out. On the return of the colonel from one of the battles of northern Virginia Jean's father insists the marriage take place at once and Calvert, who is also near, is told of the decision. Jean is in despair, but agrees to go through the ceremony and allow Calvert to go back to his regiment. Then here enters Lieut. Elbert King of the Federal Army, lost from his company while on scouting duty. Calvert while scouting has discovered the northern plans and Elbert learning of this and also the conditions of the approaching marriage, King captures Calvert, binds him, steals the plans of the Confederates and as the minister calls the groom in the darkened rose arbor to perform the marriage ceremony King slips into Calvert's coat and is married to Jean. Later King is forced to search Jean's father's house, Calvert appears unexpectedly, the truth regarding the marriage is out and Jean turns upon King for playing the scoundrel. In an effort to escape King is shot by Calvert and brought back wounded into the house. Charles Carver, the author, appears in the role of King and Miss Jane Morgan in that of Jean.

"NEARLY A MOTHER" IS THE TITLE

Author, Wife of an Ohio Professor, Hopes to Bring the Play to New York

COLUMBUS, O. (*Special*). — "Nearly a Mother" is the title of a new play by Mrs. Ludwig Lewisohn, wife of Prof. Lewisohn of the State University, and will be given, according to present plans, by the stock company at Olentangy, in the early part of September.

Mrs. Lewisohn's play, which is called "Nearly a Mother," has been read by Manager Delamater, by Richard Buhler and by other members of the company, and they are all eager to play it before leaving Columbus. Manager Delamater is especially keen to give the piece a tryout here. In speaking of it the other day he said:

"I really believe the play is a Broadway production, and that it would go big in New York. It is a cracking farce comedy, full of novel and laughable situations. I would very much like to conclude out Columbus season with it, if we can possibly arrange our schedule to do so."

The company gave "A Pair of Queens," Aug. 12; "Charley's Aunt," 20; "A Pair of Sixes," 27.

"THE OTHER WIFE" IN PORTLAND

PORTLAND, ME. (*Special*).—For the week of August 13 the B. F. Keith's Stock Company, under the direction of Warren Munsell, presented for the first time in Portland "The Other Wife." The principal acting part was in the hands of Jack Roseleigh who, after his usual custom, made the most of his role of Bevington, a New York attorney and put into his interpretation conviction and realism that did not allow the audience's interest to wane even for an instant. His plea to the jury in the last act was particularly worthy of mention especially since, throughout the scene, he was obliged to face a spot light in place of a court room. Evelyn Varden as Bevington's daughter was very charming in this small part which she portrayed with clear understanding. Raymond Bramley's work showed the usual finish of his characterizations and it was pleasant to see him when his lines allowed him to be truly agreeable. Clara Mackin as the other wife appeared only in the first act but made the most of her time on the stage. Her interpretation of the hard-hearted, scheming woman had in it a well calculated insolence that made the role a doubly unpleasant one. Blanche Friderici as Mrs. Bevington was excellent, giving a conscientious, well planned performance which is always characteristic of her work. Pierre Watkin and Jean Newton were amusing as the newlyweds while William Evarts made the most of the humorous situations which the part of Riley gave him. In the last act Mark Kent appeared for the first time in the play in a role somewhat different from his usual ones. His portrayal of Stillman was worthy to bring the story to a climax as it did. Week Aug. 13, "The Blue Envelope," by Robert E. Homans and Frank Hatch with Mr. Homans himself in the cast. As this play is to go on tour this season it has been released for restricted territory.

New Portland: Vaudeville, featuring Three O'Connor Sisters for the first three days and Ferrier for the last of the week.

Strand: Douglas Fairbanks in "Down to Earth," and for the last three days Madam Petrova in "The Law of the Land."

Empire for the first of the week featured George M. Cohan in "Broadway Jones," the last of the week Miriam Cooper in "The Innocent Sinner," and Ethel Clayton in "A Stolen Paradise."

Elm: Stars included House Peters, Louise Huff, Naomi Childers, Marie Osborne and Alma Hanlon.

Riverton: "The Millinery Miss."

Warren Munsell, the capable stage director of the B. F. Keith Stock Company, who has delighted Portland audiences with his many artistic productions, has been notified by the War Department to report at Plattsburg Aug. 27 for the Officers' Second Training Camp.

Announcement has been made that the Jefferson Theater which has been dark since the close of the Sidney Toler Stock Company will be opened for the Winter season Sept. 22 by Mme. Sarah Bernhardt, assisted by Annie Louise David, the harpist, and Florence Hardeman, the violinist. The concerts at the City Hall Auditorium which are given daily continue to attract good audiences containing a large number of tourists.

PALMER STRAW.

RALPH CLONINGER.

Ralph Cloninger, the popular young leading man who closed a successful two seasons' engagement in Spokane last June, comes to Salt Lake City to play leads for "The Wilkes Players." Mr. Cloninger has won considerable success for the last few years, and will be a valuable asset to the Wilkes company, and there is no doubt, he will become as great a favorite in Salt Lake as he has elsewhere.

VEES PLAYERS CLOSE IN WHEELING

WHEELING, W. VA. (*Special*).—The Albert Vees Players, after a successful run of fifteen weeks at the Victoria Theater in Wheeling, W. Va. closed their Summer season Saturday night, Aug. 18. The company will open in the Herald Square Theater in Steubenville, Ohio, Monday, Sept. 17, under the same management and will be known as the Miller and Ball Players. Sam C. Miller and Jack Ball, proprietors and managers with the same company, except Mr. Vees, who joins Emma Bunting in San Antonio for the Winter.

The company made a splendid record at the Victoria Theater, playing to the largest business of any stock in Wheeling in recent years and breaking all previous records in this theater, which has had Summer stock for the past six years. Arrangements for a return next Summer have been made, and the entire company, who have become great favorites on and off the stage, are looking forward to another delightful Summer in Wheeling.

Grace Hayle, Rita Davis, Edna Payne, George Kennedy, and Gordon Mitchell have been engaged by Maurice Stanford for the Knickerbocker Players, Philadelphia.

TO FALL IN WHEN FALL'S HERE

Walker Stock Closes Fifteen Weeks, to Come Back in September, Preparatory to a Chicago Run

INDIANAPOLIS (*Special*).—After thirteen successful weeks of stock, that began May 14, the longest summer stock engagement ever played in Indianapolis, the Stuart Walker company brought their season to a close at the Shubert Murat, week Aug. 13, with "The Show Shop," the fifth play presented during their season that had never been seen here, which also includes the premiere and two weeks' run of "Seventeen," the play made from Booth Tarkington's story of the same name.

Mr. Walker surely remembered the sage advice of Cohan's song, "Always Leave Them Laughing When You Say Good-Bye," when he choose "The Show Shop" for his final offering, for never in the thirteen weeks have the audiences left the theater in a happier frame of mind than those who came to laugh and say good-bye to their favorites this week. J. M. Kerrigan, contrary to what one would expect of his nationality, gave a delightfully humorous study of Rosenbaum, rich in Jewish accent and mannerisms that carried all before him; Gregory Kelly, who has done much fine work throughout the season, was again to the front with his likable, breezy performance of Jerry Belden; Lillian Ross made a charmingly appealing little Bettina Dean, and Judith Lowry added another mother role to her list, as the dean, Henry Crosby, scored as the elderly actor, and Agnes Rogers, whose abilities lean to character work, was excellent as Sadie, the office girl; George Gaul handled the small role of the stage manager with credit.

After a few weeks' rest, Mr. Walker and his company will return, Sept. 5, to begin rehearsals in "Seventeen" at the Murat, with which they will open their season in Chicago early in the Fall.

Mr. Walker's plans include an indefinite season at the Playhouse in Chicago beginning with "Seventeen," and a preliminary tour of the Middle West under the direction of Ona B. Talbot, and a return to Indianapolis as a permanent home after the first of the year provided the Propylaeum, for which plans are now pending, can be put in readiness for them by that time.

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HARRY WEBER
Presents
HERMINE SHONE

LOUISE MULDENER
The Melting Pot. At Liberty after Sept 10.

"A FULL HOUSE" IN TORONTO

TORONTO, CAN. (*Special*).—Royal Alexandra, Aug. 13-15: Few better farces than "A Full House" have been seen here, and Mr. Robins made a wise selection for his Players. Helen Travers as Susie added fresh laurels to her already large wreath, and Edward Robins was at his best as Mel King the burglar. Ethel Intropode as Vera gave one of the brightest and most natural performances possible, and too much praise cannot be accorded Mr. Sullivan and Thos. Jackson for their breezy and natural work. Vivian Laidlaw returned to the cast after a few weeks' rest, and shone resplendently as the maiden aunt; and Madge Blake, a newcomer, was excellent as Mrs. Fleming. Good attendance.

"Rio Grande," Mr. Thomas's play of Western life, was not the wisest selection possible by the Robins Players, week 6-11, as it needs not only a longer preparation but a stronger company. Miss Brooks, however, was a fairly good Nan, but Helen Travis scored best as Mrs. Lane, and Eugene Frazier was a splendid Hecht. The balance of the company were lost. Attendance below the average.

GEORGE M. DANTNELL.

Joseph Allenton, well known in stock and to the profession generally, announces his engagement with "Erstwhile Susan."

The Florence Players opened in Hillsdale, Mich., Aug. 13, to a record-breaking business. The play, "They Are My People." The next night, "A Carolina Belle," also to a packed house.

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MORE THEATERS OPEN IN CHICAGO

"Pals First" at the Illinois, "The Man from Wicklow" at Olympic and "Upstairs and Down" at Cort—Other Activities

CHICAGO (*Special*).—The Illinois and the Olympic Theaters formally opened their playing season last week. "Pals First," by Lee Wilson Dodd, inaugurated the season at the Illinois, and Fiske O'Hara in "The Man from Wicklow" opened at the Olympic. In the former are to be seen William Courtenay and Thomas A. Wise. This attraction will be used to keep the Illinois lighted between "Dew Drop Inn" and the coming of "Miss Springtime." Mr. Courtenay and Mr. Wise give a skilful illustration of their talents, and the others in the cast are equal to the demands made upon them.

"The Man from Wicklow" presents Mr. O'Hara as an Irish hero.

"Turn to the Right," at the Grand, has achieved the season's record for long runs in Chicago. There is no end of the engagement in sight.

"Upstairs and Down" opened at the Cort Theater Aug. 19. Most of the players were with the comedy during its New York run, the cast including Ethel Stanard, Frances Ring, Grace Valentine, Roberta Arnold, Mary Servoss, Marguerite Forrest, Leo Carillo, Arthur Elliott, Fred Tiden, Paul Harvey and Orlando Daly.

"The 13th Chair," Bayard Veiller's melodrama, will be shown in Chicago for the first time Sept. 2 at the Garrick Theater.

"De Luxe Annie" is found to have too much scenery for the Princess Theater, so its engagement there, which was to have been begun on August 25, has been canceled. A substitute attraction has not been chosen.

Twenty-three new members were added to the Chicago Press Club at the meeting held Aug. 13. That organization is at a very prosperous ebb and entertained the Canadian Highlanders when in Chicago recently. About twenty-five members have joined the army and almost without exception were given commissions.

Edna Granton has deserted Chicago for New York where she expects to land a big part.

Chicago managers are having a hard time to find actors for the theatrical organizations taking the road this season. Players for stock companies are eagerly sought and the completion of casts for road shows has not been an easy matter. Chorus girls are in brisk demand. Repertoire people are also shy but this is attributed to the fact that the tent dramatic shows are still touring and have players tied up. Fred Byers, who has a traveling stock and is also interested in the Bennett & Byers agency, had to postpone the opening of his company owing to the shortage of people.

Mr. and Mrs. Tommy Hanlon were placed with "Deuces Wild," a new show being put out by Aubrey Stauffer and Lizzie B Raymond was placed with "Katsenjammer Kids" by A. Milo Bennett, the Chicago agent.

The Hodges & Tynes show, "Pretty Baby," will not play the International Circuit this season, certainly not as a regular attraction, but will make for eastern Canada instead. The show opened at Lorain, Ohio, Aug. 1, to the biggest business the town has given a similar attraction in years and is doing nicely right along. It was at Fort Wayne, Ind., Sunday, where Orville Bunnell, of the National Show Print, paid it a visit. James Eviston is handling the show. It is possible that the company may fill a few dates on the International before the season comes to an end.

Gazzolo, Gatts & Clifford are sending out four "Her Unborn Child" companies this season. One opened at South Chicago, Ill., Aug. 12, and plays there a full week. Another opens at Cleveland, Ohio, Aug. 27. Another opens at West Chester, Pa., Sept 3. One company is now out and played Victoria, British Columbia, last week.

The International circuit will have the National and Imperial Theaters in Chicago next season, the American in St. Louis, the Garden in Kansas City; the Gaiety in Louisville (which will be operated by the Columbia Amusement Company, which has the lease); the Park in Indianapolis, and possibly the Shubert at Milwaukee. Charles Neggemeyer, of the last named theater, is now in New York on a deal pending with that circuit.

Thomas Hanks, of the National Show Print, Chicago, who has extensive theatrical interests, recently had operations on his ear drums which confine him to his bed.

The Imperial Theater in Chicago opened the week of Aug. 12, with Victor E. Lambert's "The Other Man's Wife," which is seen for the first time in Chicago. "Sinners" appeared Aug. 19, "The Marriage Question," Aug. 26. The two last named shows are being put out by Frank A. P. Gazzolo and Edin Clifford.

Fred LeComte will travel with "My Soldier Girl," which LeComte & Flesher are sending out this season. He will be stage director and Frank Flesher will manage the show. Walter Rolles will go in advance, the tenth year that he has been in such capacity with LeComte & Flesher.

Frank M. Swan joined the northern "Freckles" company last week as advance agent.

FOUR MORE HOUSES OPEN IN BOSTON

The Plays Are Some of the Successes of New York—Globe's Change of Policy Means a Stock Season

BOSTON (*Special*).—The theatrical season is advancing rapidly, as four more theaters are now open. The Plymouth opened Aug. 20 with "Friend Martha," the latest comedy written by Edward Peple, whose plays of "The Prince Chap," "The Littlest Rebel" and "A Pair of Sixes" has given him a reputation among American dramatists. The list of players in "Friend Martha" includes Edmund Breese, Osa Waldrop, R. Leigh Denny, John L. Shine, Lizzie Hudson Collier, Charles A. Stevenson and Helen Lowell.

The Colonial Theater was opened Aug. 20 with "Have a Heart," which will probably do a good business, as there are some excellent actors in the cast. "Canary Cottage" has returned to the Park Square to begin the season at that playhouse. It crowded the house for four weeks last season and was withdrawn in the height of his run to open Morosco's Theater in New York. The present engagement is for three weeks.

The Globe has changed its policy and is now a stock company theater. "Under Cover" is the first attraction and bids fair to draw large houses. Next week the stock players will be seen in Clyde Fitch's play of "The Truth."

On Monday, Aug. 27, the Hollis opens with "Here Comes the Bride." The following Saturday the Tremont's regular season begins with "Turn to the Right." On Labor Day, Emma Dunn will come to the Plymouth in "Old Lady No. 31." The plans for the Majestic are not yet announced.

Just now the Tremont is showing pictures of the Italian Battle Front, which are remarkably vivid and thrill the spectators so that the house resounds with shouts and cheers.

D. CLAPP.

FRENCH PLAYERS FROM PARIS

Several Members of Company Now Playing in Newport, R. I., Have Seen Service on the Western Front

NEWPORT, R. I. (*Special*).—The French Players from Paris, France, began an engagement of two weeks, Aug. 13-25, at the Lafayette Theater, this city, with a strong company of players; many of the male members have been on the firing line in France. The company includes Gilda Darthy, Yvonne Garrick, Edgar Becman, M. M.; Raymond Farre, Emile De Tranot, Albert Derbil, Ginette Guerande, Mado Ditza, Mme. Bussy, Marsac, Fluery, George Dilly, Morris Romain, Portalle, Willy and Leo; the plays presented were "Mon Ami Teddy," "La Rafale," "Arsene Lupin," "Le Cœur Dispose," "Le Fer du Voisin," "Son Homme" and "Sapho." During the intermission violin solos were rendered by Count de Martini. George Dielly and Emile De Tranot of the company took part in three battles of the present World War and were three times wounded. Half of the profits of the engagement will be given to the Red Cross; the attendance was very good.

W. F. GEE.

STEIN'S MAKE-UP NEW YORK

SAN FRANCISCO

SAN FRANCISCO, CAL. (*Special*).—The Columbia is running to capacity at each performance in "The Boomerang."

The Alcazar is also doing capacity business with Kolb and Dill in "The High Cost of Living."

The Cort is filling the house nightly with "So Long, Letty."

"Eternal Magdalene," at the Wigwam, is doing a big business. "The Silent Witness" next.

The Orpheum is crowded nightly. The new ones this week are "America First"; "The Headliners," a stage satire by Aaron Hoffman, played by Henry Toomer and Company; Hamilton and Barnes, Lottie Horner.

You will notice that I stated that capacity business is the rule with the houses. That is something unusual; but the city is filled with soldiers, and the plays are all worth the while attending, which proves that if you give us worthy attractions they will be patronized.

A. T. BARNETT.

ALTOONA

ALTOONA, PA. (*Special*).—The Some Show company of Barney Gerard's opened its season here Aug. 16 at the Mishler and was greeted with a crowded house. The company has been in rehearsal here a few days and opened its regular season at Columbus, Ohio, Aug. 20.

The Whitehouse Amusement Company of Lewistown, that has just built the new National Photoplay House there, and that is running a circuit of picture houses, has just taken over the new Colonial here and will run this in conjunction with other houses.

ELLIS MARCH.

HUTCHINSON

HUTCHINSON, KANS. (*Special*).—Royal Theater: Charlotte Walker in "Pardners," Aug. 13-14; Dorothy Phillips in "Hell Morgan's Girl," 15-16; "That Sort," 17-18. De Luxe: Pauline Frederick in "Her Better Self," 13-14; Mrs. Vernon Castle in "Patria" and Ruth Roland in "The Neglected Wife," 15; Mabel Taliaferro in "A Magdalene of the Hills," 16-17.

Fair Grounds: Ringling Bros.' Circus, Aug. 6.

C. W. OSWALD.

OTTAWA, CANADA

OTTAWA, CAN. (*Special*).—The Dominion opened its season August 13 to the utmost capacity and presented a bill which gave satisfaction. "The Corner Store" scored a great hit Conrad and Conley, Alanson, Lowe and Hall, and Loney Haskell also pleased.

The Russell: Dark.

The Family: Vaudeville and pictures August 13-18 to very big business.

J. H. DUBB.

PROVIDENCE

PROVIDENCE, R. I. (*Special*).—Mildred Parker, dainty American violinist, a big hit. Niblo's Birds (wonderful performing pets) show remarkable skill on the part of the instructor. Fletcher Norton and Maud Earl offer a pleasant entertainment of songs and dances. Dave Rafael appears with a clever ventriloquist offering "Down on the Farm," a lively novelty act. Finlay Barton and Charles Hill with the help of the property man, offer "Vodvil a la Mode," in which the property man proves the star. Donald Sisters, the world's most daring lady acrobats, exhibit wonderful feats of strength. "The Last of the Carnabys," featuring Gladys Hulette is the leading photoplay, "Suds of Love," a comedy and an educational film complete the bill. Attendance good.

Modern Theater, showing Virginia Pearson in "Wrath of Love," and Mme. Olga Petrova in "The Law of the Land." Empire under the management of Mr. Rielly is also showing good pictures.

The Colonial which has ben closed for several weeks reopened Aug. 20 with "The Merry Rounders," featuring Abbe Reynolds and Florence Mills and a company of 50 people. The Emery closed for alterations.

Keith's new Million Dollar Theater, which is being built on Westminister Stret, will be one of the finest in New England when completed.

Emery's Majestic, Aug. 13-18: The Five Melody Maids, introduced a vocal quartet and selections on the violin, cello and piano, head the bill for this week, popular airs feature the program; West and Hale present their original offering "From Abroad"; May and Billy Earl appear in "Love Me, Love My Dog"; Leonard and Ward give a Hebrew comedy impersonation which wins great applause. Alice Hamilton appears in "The Quaint Comedienne" in original characterization, Joseph and Jessie Burns appear in slackwire feats; they also win great applause.

The photoplay feature is "The Jury of Faith," with Mabel Taliaferro in the leading role. "The Vampire of the Camp" and Jerry's Red Hot Trail are the comedy features, Curent Events complete the bill.

ELMER C. SMITH.

FALL RIVER

FALL RIVER, MASS. (*Special*).—Bijou, bill 13-15. The Five Melody Maids, Leonard and Wood, Mack and Lee, May and Billie Earle, "The Hinnings." "Pathe News," "The Voice On the Wire," Ora Crew in "Oriental Love," Lou Tellegen in a big Paramount feature, "The Long Trail," Pearl White in "The Fatal Ring," a new Keystone comedy, Anita King and Wallace Reid in "The Squaw Man's Son." Freddie Goodrow, McKay and Co. in "Picken's," Manning, Freeling and Knowles, The Dorothy Sothern Trio, Putman and Lewis, Dawson, Lanningan and Knowles, pleased the usual S. R. O. attendance.

Lincoln Park: Second week, 13-18, great success of Mata's Marimba Band, to large attendance.

Plaza: Valeska Suratt in William Fox's picturization of Haggard's famous novel, "She"; Ruth Roland in "The Neglected Wife"; a new O. Henry subject and "The Summer Girl," drew well 13-18.

Lincoln Park Theater: Sensational war pictures, "The Baggage Man," and Lubin's great photo drama, "Heartaches"; good attendance, 11-18.

Globe, American, Palace and Lyric, still open and attracting good attendance.

Five suits have been entered by Fall River people, each with an addendum of $2,000 against Ringling Bros. Circus for injuries sustained in an accident June 14, 1915, when a truck belonging to the defendants struck a vehicle and threw out the occupants. The trial will be held in September.

A large force of men are employed on both the new Empire and Strand theaters, but the houses will not be completed until late in the Fall.

The French Players attracted large attendance during their engagement at Newport, R. I. Extensive improvements are being made to the Academy of Music, and the regular season will open Labor Day with a strong dramatic attraction.

W. F. GEE.

OMAHA

OMAHA, NEB. (*Special*).—Empress: "The Rube Girl," in the "Fashion Shop," is the headline attraction at the Empress first four days of the week, Aug. 20. Blanche Latell is the Girl, Fargo and Wells play the Irish harp, saxophones, banjos and violins; Rose Berry gives character numbers, Van Horn and Ammer are comedy and whirlwind roller skaters above the average.

Strand: Dorothy Dalton in "The Flame of the Yukon," 12-13; Charles Ray presented in "Sudden Jim." Keystone comedy, "Dangers of a Bride," 14-16. Jack Pickford and Louise Huff in "What Money Can't Buy," 17-18.

Sun: 12-13, Viola Dana in "Rose O'Grady," "Peggy, the Will-o'-the-Wisp," starring Mabel Taliaferro, 14-15; Mr. and Mrs. Sidney Drew in "Mr. Parker, Hero," Dustin Farnum in "Durand of the Bad Lands," 16-18.

Hipp: Myrtle Gonsales in "The Show Down," 12-13; Lucille Lee Stewart in "The Destroyers," 14-15; Lillian Walker in "Hesper of the Mountains," also Eddy Polo in "The Gray Ghost," 16; Ruth Stonehouse in "Follow the Girl," 17-18.

"FRAN."

ABOUT A WOMAN, BY ONE, FOR ONE

Harriett Ford Wrote "The Woman He Married" for Maud Fealy, Who Played It in Denver

DENVER, COL. (*Special*).—An important event at Elitch's Gardens, Aug. 12, was the production of a new play written for Miss Fealy by Harriett Ford, and called "The Woman He married." The cast was as follows:

Clara (Mrs. George Sedwick) ..... Marguerite Fealy Cavalle
Gilbert Rhodes ..... Eugene Powers
Tommy Dodge ..... Clinton Tustin
Mme. Flaubert ..... Florence Lamont
Lucy Niel ..... Pauline Maxwell
Colonel Lockhart ..... Clare Hatton
Mrs. Sedwick, Sr. ..... Adele Bradford
George Sedwick ..... Ralph Lee
Spencer (a butler) ..... Sidney Riggs
Anna (Mrs. Barton Sedwick) ..... Ernestine Allman
Janet (her child) ..... Florence Roberts
Barbara Martin ..... Maud Fealy
John Brent ..... William Morse
Riggs (a valet) ..... Sydney Riggs
Barton Sedwick ..... Corbet Morris
James (a waiter) ..... Dwight Fry
Thomas (a waiter) ..... Kenneth Ryan
Servants—Guests—Musicians.

The plot concerns Barbara Martin, a young girl, graduating from a convent into the arms of a scoundrel who had been living with Anna, a relative of Barbara's. To protect Anna and Anna's child, Barbara's elopement was kept under cover until the husband lost a wallet containing proof that his supposed sham marriage with Anna was genuine, and Barbara rings down the final curtain by dropping into her waiting lover's arms. There are a number of bright lines and the leading role seems to be well suited to Miss Fealy's personality. The play may meet with success. Let us hope so. Many a less worthy one has achieved a long run. This week closes Miss Fealy's engagement, "Little Miss Brown" to follow.

The Lakeside Company goes on its prosperous way with "A Broken Idol," Aug. 5-11, and "Step Lively," week of Aug. 12. Miss La Couver, Hilda Blake, Frederick Dunham, Jack O'Malley, Emmet Vogan and Edith Lawrence scored with repeated encores.

The Musical Comedy Company, at the Denham, is now under the guidance of Al Loewen. Lillian Wiggins is an able leading woman and has adequate support. The chorus has been enlarged and its work bettered. "Married Again," which is "A Runaway Match" under another name with interpolated song numbers, week of Aug. 12. The combination makes a very agreeable entertainment. "Niobe" to follow.

Lyman Howe's pictures showed to poor houses at the Broadway and have given way, Aug. 12, to "The Birth of a Nation."

The Orpheum opens Tuesday matinee, Aug. 21, with Randall and Myers, Hermine Shone and Co., Asahi, and others. New shows will start Tuesday matinees to allow Sunday performances in Salt Lake. Julia Arthur to follow.

Dr. Robert Deshon, husband of Mrs. Deshon, well known for her work at Elitch's and the Denham, has left the city for Chile, where his wife will shortly join him.

The Paris, first built of the large film theaters, is replacing its gaudy entrance with a handsome foyer in enameled plaster and pier glass.

FREDERICK D. ANDERSON.

HENRY DIXEY IN "THE DELUGE"

Arthur Hopkins's New Play Opens the Legitimate Season in Bridgeport, Leaves Town with the Best Recommendations

BRIDGEPORT, CONN. (*Special*). — The opening of the new season on the legitimate stage took place at the Park Monday and Tuesday, Aug 13-14, when, under Arthur Hopkins' presentation, "The Deluge," starring Henry Dixey, was shown. The play, which was favorably received the first night, proved a winner to a good-sized audience, and excellent business attended the next evening's performance. A capable cast supported Mr. Dixey in his interesting vehicle. Manager Ernest Lynch remains with the Park for the coming year and anticipates showing the best Broadway attractions. If the opening production is to be judged as a criterion, Bridgeporters are assured of more treats in stores. Burlesque will occupy the boards the last three days of every week at this house. "The Merry Rounders" played to big business.

Extensive improvements and alterations are in progress at Peter Dawe's Bijou Theater, where a $7,000 pipe organ and a new automatic photoplayer have just been installed, also a new Mirror screen. Showing first run Vitagraph, Fix, World and Bluebird features, Mr. Dawe's theater is one of the busiest movie houses here, situated in the city's traffic center. Two features are booked which have never reached local screens, Mr. Dawe announces, viz.: Selig's "The Crisis" and Beatriz Michelena in "The Woman Who Dared." Evenings in this house for the Winter season a six-piece string orchestra will be a feature.

Manager John McCarthy of the Plaza announces the reopening of vaudeville and pictures at this house on Labor Day.

MARY SAYLES HANCORT.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

BOOMERANG, The (David Belasco): Frisco, July 30, Aug. 25.
BUSINESS Before Pleasure (A. H. Woods): N.Y.C. 15—indef.
CLARKE, Harry Corson and Margaret Dale Owen, Empire Theater, Calcutta, India—indef.
DAYBREAK (Selwyn & Co.): N.Y.C. 14—indef.
DELUGE, The (Arthur Hopkins): N.Y.C. 20—indef.
DE LUXE, Annie (Arthur Hammerstein): N.Y.C. Sept. 3—indef.
EVERYWOMAN (Henry W. Savage): Halifax, N. S. 22, 25, New Glasgow 27, Moncton, N. B. 28, St. John 29, 30, Bangor, Me. 31.
EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y. C. 22—indef.
INNER Man (Messrs. Shubert): N.Y.C. 13—indef.
JUST a Suggestion (Oliver Morosco): Los Angeles 6—indef.
KNIFE, The (Messrs Shubert): N.Y.C. 13—indef.
LASSOO, The (Victor Mapes): N.Y.C. 13—indef.
MAN Who Came Back (William A. Brady): N.Y.C. Sept. 2, 1916—indef.
MARY'S Ankle (Al H. Woods): N.Y.C. 6—indef.
O'HARA, Flake (Augustus Piton): Chgo. 12-25, Minneapolis 26-Sept. 1, St. Paul 2-8.
OTHER Man's Wife (Eastern, Victor E. Lambert): Angola, Ind. 22, Wauseon, O. 23, Hicksville 24, Lima 25, Minster 26, Marysville 27, Tippecanoe City 28, Wapakoneta 29, Portland, Ind. 30, Paulding O. 31.
PALS First (J. Fred Zimmerman): Chgo. 12—indef.
18TH CHAIR (William Harris): N.Y.C. Nov 26—indef.
TURN to the Right (Winchell Smith and John Golden): Chgo. Jan 14—indef.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 1, 1916—indef.
UPSTAIRS and Down (Oliver Morosco): Chgo. 19—indef.
VERY Idea (Messrs. Shubert): N.Y.C. 9—indef.
WANDERER, The (Elliott, Comstock and Gest): N.Y.C. 20—indef.
WHAT Happened to Jones (George Broadhurst): N.Y.C. 30—indef.

PERMANENT STOCK

AKRON, O.: Colonial.
ALTOONA, Pa.: Park.
AUBURNDALE, Mass.: Norumbega Park.
BOSTON: Copley.
BOSTON: Globe.
CHICAGO: Wilson Avenue.
CLEVELAND, O.: Colonial.
COLUMBUS, O.: Richard Buhler Players.
DENVER: Elitch.
DENVER: Lakeside.
DETROIT: Lyceum.
DULUTH, Minn.: Lyceum.
ELMIRA, N. Y.: Horick Glen.
HAMILTON, Ont., Can.: Temple.
INDIANAPOLIS, Ind.: Murat.
JAMESTOWN, N. Y.: Celeron.
KALAMAZOO, Mich.: Fuller.
LINCOLN, Neb.: Oliver.
LOS ANGELES: Morosco.
MILWAUKEE: Shubert.
MONTREAL, Can.: Orpheum.
NEWARK, N. J.: Orpheum.
NEW YORK CITY: Lafayette.
OAKLAND, Cal.: Hippodrome.
OAKLAND, Cal.: Orpheum.
OAKLAND, Cal.: Playhouse.
PORTLAND, Me.: Jefferson.
PROVIDENCE: Opera House.
PROVIDENCE: Keith's.
QUINCY, Ill.: Orpheum.
RICHMOND, Ind.: Murray.
SAGINAW, Mich.: Jefferson.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SEATTLE: Alhambra.
SPRINGFIELD, Mass.: Poli's.
ST. PAUL: Shubert.
TORONTO: Royal Alexandria.
TRENTON, N. J.: Trent.
VALLEJO, Cal.: Opera House.
VANCOUVER, B. C.: Empress.
WASHINGTON, D. C.: Howard.
WASHINGTON, D. C.: Poli's.
WATERBURY, Conn.: Poli's.
WHEELING, W. Va.: Victoria.
WILKES-BARRE, Pa.: Poli's.
WORCESTER, Mass.: Poli's.
YOUNGSTOWN, O.: Idora Park.

TRAVELING STOCK

CLIFTON-Mallory: Oskaloosa, Ia. 22.
LOWE, Jane, Players (Carl T. Hathaway): Schnectady, N.Y. 20-22, Yonkers 23-25.

OPERA AND MUSIC

CANARY Cottage (Oliver Morosco): Boston 20—indef.
HAVE a Heart (Eastern, Henry W. Savage): Asbury Park, N. J. 30, 31.
HAVE a Heart (Western Henry W. Savage): Boston 20-31.
HIS Little Widows (G. M. Anderson and Lawrence Weber): Boston 14—indef.
HITCHCOCK, Raymond: N.Y. C. June 7—indef.
LEAVE It to Jane (Elliott, Comstock and Gest): Washington 20-25.
MAYTIME (Messrs. Shubert): N.Y.C. 16—indef.
OH, Boy! (F. Ray Comstock): Chgo. 21—indef.
OH, Boy! (F. Ray Comstock): N.Y.C. Feb. 20—indef.
OH, Boy! (F. Ray Comstock): Boston 1—indef.
OH, So Happy! (Ralph Herz): Chgo. July 22—indef.
PASSING Show of 1917 (Messrs. Shubert): N.Y.C. April 26—indef.
SHOW of Wonders (Messrs. Shubert): Chgo. May 16—indef.
SO Long Letty (Oliver Morosco): Frisco July 29—indef.
YOU'RE In Love (Arthur Hammerstein): Chgo. July 28—indef.
ZIEGFELD Follies of 1917 (Florenz Ziegfeld, Jr.): N.Y. C. June 12—indef.

MINSTREL

FIELD Al G.: Youngstown, O. 21 22, Warren 23, Canton 24, 25, Columbus 27-Sept. 1, Louisville, Ky. 3-8.

LOUISVILLE

LOUISVILLE, KY. (*Special*).—The Sells-Floto Circus had two very large audiences here August 17. Bob Fitzsimmons, the pugilist, always a favorite in Louisville, met many old time friends during his stay.

Week August 12-18 at Keith's was a successful one. Appearing there are Hendrix and Belle Isle Company in "The Schoolmaster," featuring Trovato the eccentric ragtime genius.

The heated term now at its height attracted many people to popular Fontaine Ferry Park. The usual features of the place appealed to the patrons. The vaudeville entertainment at the Casino having crowded houses at two performances each day.

The large attendance at the moving picture places continues undiminished. Special week ending August 18 are Douglas Fairbanks at the Strand, Dustin Farnum at the Mary Anderson, Olive Thomas at the Alamo and Olga Petrova at the Majestic.

Senor Natiello, popular with visitors to the Louisville parks, is having difficulty with the Local Order of American Federation of Musicians, which is hoped will be settled amicably to the satisfaction of all concerned.

H. P. Gentry, of the Sells Floto Circus, had a strenuous time here during his stay, August 17. He had to settle in the courts, trouble that arose with the Owensboro, Ky., people, and to meet a suit brought by persons alleging injuries received on an occasion of a former visit in 1916.

Announcement was made that Harry Martin will be the manager of Macauley's Theater for the season 1917-18, and that the popular place will open on Labor Day with Al Fields Minstrels. This attraction has opened Macauley's Theater annually for more than twenty years.

The Gayety will open September 1 with W. Wolfolk as the new manager.

Karl Rettick will continue in managerial charge at Keith's. The opening date of the regular season uncertain because of the continued success of the summer season.

CHARLES D. CLARKE.

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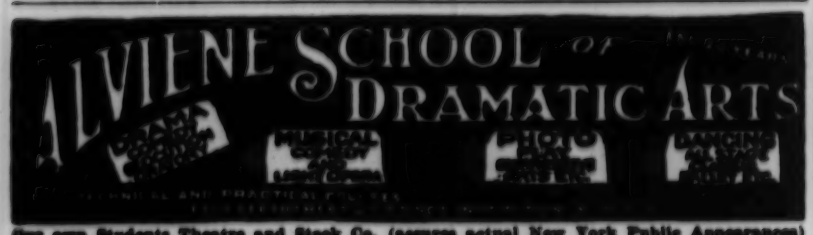

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WILLIMANTIC

WILLIMANTIC, CONN. (*Special.*)—Loomer: Regular season opened Aug. 14 with Billy Watson's "Orientals," giving a large audience a look at a real "Broadway show. It went smoothly, although one of the first performances. The bright, new and elaborate costumes were in evidence and a unique feature for this city was the large attendance of women and children in the audience, the elimination of all vulgarity from the lines appealed to that class of patronage. Picture end of house continues in popularity.

Gem: Ethel Barrymore in "Awakening of Helen Richie" with William Farnum, Theda Bara and William Fox super-pictures keeps business at top-notch.

Scenic: Under new management, presented Claire McDowell in "Black Mantilla," "Double Top Trunk," "To Be or Not to Be Married," received capacity houses. Mr. and Mrs. Ramsey Wallace are resting at their beautiful bungalo at Coventry Lake. C. C. PALMER.

STEIN'S MAKE-UP NEW YORK

SAN DIEGO

SAN DIEGO, CAL. (*Special*).—"Here Comes the Bride," a three-act farce by Roy Atwell and Max Marcin, was given its premier performance at the Strand Theater Aug. 19-21., by the Klaw and Erlanger Players, under the personal supervision of Mr. Joseph Montrose. Prominent in the cast were Bertha Mann, Grace Traverse, Harrison Ford, Beatrice Nichols and others. Messrs. Dodge and Hayward of the Strand predict one of the best seasons in a number of years. Many prominent stars and attractions have been booked for the coming season, including "Capt. Kidd, Jr.," "Ben Hur," "The Knife," "Good Gracious, Annabel," "Pom Pom," "The Thirteenth Chair," and many others.

"Honeymoon Isle" headed the bill week of Aug. 13, at the Savoy; other pleasing acts were Berthoi's Dogs, The Four Gillispie Sisters, Miller and Lyles, Ed Blondell and company and the second episode of "The Fatal Ring," with Pearl White. Business at this house continues big.

For the first half of week of Aug. 13, Santos and Hayes, in the "Health Hunters," The Flying Venus, Newport and Stirk, Edna Riese and company, Dot Marsell, and The Three Vagrants, made up the bill at the Hippodrome Theater. Miss Pauline Saxon walked off with all honors at the Hip; last half of the week of Aug. 13, Miss Saxon, with her 81 Perkins act, is without a doubt one of the best singles played in San Diego for the past season.

The Leonard Company of Universal City have been very busy at Tent City for the past few days making a number of scenes for a new Bluebird picture, starring Miss Mae Murry, entitled "The Princess Virtue," in five reels.

"Seven Keys to Baldpate" was seen at the Cabrillo Theater, in photoplay, week of Aug. 13, to good returns.

"A Self Made Widow," with Alice Brady, and Marjorie Rambeau in "The Mirror," and Mabel Taliaferro in "Peggy, the Will o' the Wisp," were the three pictures given at the Pickwick week of Aug 13, to splendid business.

MARIE DE BEAU CHAPMAN.

APPLETON

APPLETON, WIS. (*Special*).—The Appleton, Joseph Winninger, manager, reopened its season Aug. 12, and a packed house greeted the first performance, the attraction being the Winninger Players, old-time favorites, who have been rehearsing here during the Summer. The S. R. O. sign was in evidence early in the afternoon, the cool weather helping to make the bill a success. John and Adolph Winninger, prominent members of the company, have played the Appleton Theater for years and are always sure of a royal welcome. The entire company plays a return engagement here Christmas week. From here they leave for Merrill, Marshfield, Wausau, the Winninger home, and Chippewa.. The playhouse now seats about 1,500, the gallery having reserved seats.

GUSTAVE KISS.

REPORTS FROM MIRROR CORRESPONDENTS

TORONTO

TORONTO, CAN. (*Special*).—Regent, Aug. 13-18: Kitty Gordon and company, in a screen version of "Forget-Me-Not," and Miss Gordon for the first time is seen here at her best, for the part of Stephanie fits the charming lady of the beautiful back. Mr. and Mrs. Drew are highly amusing and diverting as ever, and the weekly Topical Review, together with the excellent orchestra, provide good entertainment. Good attendance.

Loew's, Aug. 13-18: Grace Hanson (a nice voice she has, too), sings well, and "The Master Move," a good domestic skit, are the best of the bill, though Eddie Foyer does fairly good work with some of Service's poems, and Uneeda Girls' musical act also scores. "Redemption," with Evelyn Thaw is not the sort of movie that will at all elevate the picture game and should be withdrawn is the opinion here. Good attendance.

Hippodrome, Aug. 13-18: Bently, Chalmer and company, in a neat and pleasing dancing act, are splendid; also Hingham and West, and Murray Hill. Large attendance.

Hippodrome, Aug. 6-11: Douglas Family, and Kelly Forest, the Tramp, headline a nice holiday week bill to large attendance. Hong Kong Mysteries are not only entertaining but puzzling as well, and Sienna and Weber score with their songs and dances.

Loew's, Aug. 6-11: Lew Welch in "A Prodigal Father," heads the bill, though Permekoff ad Rose, with their dancers, score heavily; Jubilee Four, a colored quartette, are splendid singers, and Frank Ward a good comedian. Large attendance.

Strand, Aug. 6-11: Sir Jno Hare in "Caste," with Peggy Hyland as Polly, proves a very fine motion picture.

Regent, Aug. 6-11: Ethel Clayton in "The Web of Desire," provides plenty of thrills and startling situations. A Sidney Drew comedy and the regular weekly topical, together with the splendid orchestra, provide a fine evening program. Crowded houses. GEO. M. DANTREE.

PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—Full houses and warm applause greeted Ruth Chatterton and Bruce McRae in Henry Miller's production of "Come Out of the Kitchen," at the Heilig, week of Aug. 5.

Frank Harrington and Charlotte Taylor and girls made a hit at the ever-popular Pantages with their headline comedy, "Wanted—A Wife." Juggling Gascoigne was a favorite of the same bill.

Trained ponies, during the second half of the week at the Hippodrome, did a big business for the house. At the Strand, George Clancy and Beatrice Thorne presented an excellent comedy playlet, "The Comeback."

The new board of motion picture censors appointed by Mayor Baker is comprised of Fred Larsen, Mrs. Harry T. Vorse, Mrs. G. J. Frankel, Charles W. Meighan, W. P. Keady, G. A. Metzger and Mrs. Millie R. Trumbull, secretary.

Of the pictures of the week, most interesting in local appeal was "A Nugget in the Rough" and "The Tale of a Dress," at the Peoples, the first productions of the American Lifeograph Company, a new Portland concern. The pictures were made in and about Portland.

"The Slacker," with Emily Stevens, found the large new Liberty Theater not large enough. Jack Pickford and Eugene Huff, in "Freckles," drew very well at the Columbia. The Star profited substantially by the production of Douglas Fairbanks in "In Again, Out Again."

"Maid of Madrid," put on by the Willis G. West Musical Extravaganza company, was the feature of the program at the Auditorium at The Oaks.

J. A. Morrison has leased the Eugene Theater, at Eugene, Oregon, and will remodel it extensively.

The Metropolitan Theater Corporation has been organized at Wallace, Idaho, by Herman J. Rossi, Lewis C. Wilson and James A. Wayne. A new theater will be erected there, to cost at least $50,000.

The management of the Coliseum Theater, Seattle, has set aside $6,000 for alterations to the organ loft, to be undertaken immediately. JOHN F. LOGAN.

FT. DODGE

FT. DODGE, IA. (*Special*).—The Strand Theater, formerly owned by J. B. Julius and Edward Awe, has been sold to B. Lederman, of Des Moines, Ia., who is an experienced theater man. Mr. Lederman owns a string of motion picture houses in Iowa. The purchase price was $19,000. The Strand is the largest picture house in Ft. Dodge. The new owner took possession at once.

Immense throngs visited the Majestic during the two days of Chas. Chaplin in "The Immigrant." Wallace Ried and Myrtle Steadman in "The World Apart" proved a splendid drawing card.

Wm. S. Hart in "The Disciple" pleased big business at the Strand 9, 10.

LILLIAN M. RANKIN.

CINCINNATI

CINCINNATI (*Special*).—Ned Hastings, manager of B. F. Keith's Theater, returned this week from a Summer vacation spent in the East and tells me that the Summer "vodvil" season has been so good that it will be continued right up to the time for the regular big time acts in September.

Tuesday, Aug. 14, was Rotary Day at the Cincinnati Zoo. There were special concerts by the Banda Roma and a surprise stunt was pulled at 5 o'clock when Rotarian T. L. North rode the Zoo lion past the Club House porch. Everything was realistic and the breathless spectators kept well into the background until a lusty "hee-haw" which issued from the supposed lion revealed the interesting fact that North was riding a very tractable donkey attired in the skin of the famous deceased "Paul," who passed away a couple of years ago. North proved to be "some actor," and deserves special mention for his talents in this direction.

The movement started by Miss Ruth Allen, a well known local society girl and semi-professional player looking toward the establishment of an art theater in Cincinnati seems to be gaining considerable headway. Quite a list of prominent people have promised to act upon the advisory committee and the patronesses of the theater will include some of the best known Cincinnati society women. It is hoped to work up from a rather humble beginning, by giving two performances each month during the Winter season, commencing in October. At present Memorial Hall is under consideration as the probable location of the enterprise. It is fairly well located in the down-town district and should prove a desirable site as it is easily accessible from all parts of the city and suburbs. Miss Allen, besides being endowed with rich talents as a player is an indefatigable worker and deserves a full measure of success for her commendable enterprise.

WM. SMITH GOLDENBURG.

JERSEY CITY

JERSEY CITY (*Special*).—The season at the Majestic Theater opened with matinee, Aug. 20, when the house commenced with Columbia burlesque, "Hello, America," with Al Reeves's company, Aug. 27-Sept. 1. A number of changes have been made both front and back of house.

The Academy of Music is being thoroughly overhauled for the season of stock, which commences Labor Day, under Jay Packard's supervision.

An all around good bill was on at Keith's, 13-15, to packed houses. "Redemption" was the leader photo play with Evelyn Nesbitt and Russell Thaw featured. The vaudeville consisted of a shooting act in which a man and woman do skillful work. "The Punch" is a clever little skit, with Joe Ruberman and company. "The Pasha's Musicale" is a big act with ten people, which goes with a vim. The Monarch Comedy Four did good work. Modeste Mortensen played exquisite violin solos. Senea and Mario gave novelty dances. Appearing 16-18: Fred J. Ardath and company, Billy and Edith Adams, "Camping Days," Maggie Newton, Lazar and Dale and pictures.

Palisades Amusement Park is still doing a fine business, with the usual outdoor attractions.

J. C. Sutherland, former manager of the Gayety, Baltimore, is in charge of the Majestic, representing Manager Frank E. Henderson. WALTER C. SMITH.

SHEBOYGAN

SHEBOYGAN, WIS. (*Special*).—Sheboygan Opera House (John Van der Vaart, Mgr.): Orpheum vaudeville bill, Aug. 10-12, included York and Van, scoring heavily in their special dance number entitled "The Highland Fling." The Trains, in their rendition of "A Dressing Room Quarrel" carried away top applause. Le Fever and Roy, two comedians in singing and talking act that pleased everybody, and McGreevy and Doyle presented a novel wire and juggling stunt that went over for a big hit. Edith Storey, in "The Captain of the Gray Horse Troop," at Majestic; Marguerite Clarke, in "The Valentine Girl," at the Rex.

JOHN G. FROIDEL.

SPOKANE

SPOKANE, WASH. (*Special*).—Auditorium, dark. Pantages: "The Other Fellow's Girl," headlined bill Aug. 5. Others, Six Venetian Gypsies, Frank Morrell, O'Connor and Dixon and Claire and Atwood.

Hippodrome: The Five Violin Beauties was the headline for the first half of week of Aug. 5. Others, Daly's "Tangled Army," The Olmsteads, Irving Gosler, Bandy and Fields and Scott and Wilson. Second half: Tom Brown's Blackface Revue, Maestro and company, Hobson & Eileen Beatty, Merket and Bondhill, Poshay and White and "The Hunter's Dream."

REN H. RICE.

BELFAST

BELFAST, ME. (*Special*).—Colonial: Minstrel Maids Review week of Aug. 6. The Big Tent: Community Chautauqua offered a most attractive program Aug. 11-15.

FRED T. CHASE.

REPORTS FROM MIRROR CORRESPONDENTS

HOBOKEN, N. J.

HOBOKEN, N. J. (*Special*).—Empire Theater: The burlesque season at this popular playhouse will begin on Monday afternoon, Aug. 20, with "The Girls from Joyland," which is said to be one of the largest and best productions on the wheel.

Loew's Lyric, Hoboken, N. J.: "Hate," a big photodrama, a wonderfully humane story, based on a theme of prenatal influence, and was of the strongest and most dramatic pictures seen here for some time. The vaudeville consisted of such clever acts as Dainty Alma Grey, a musical comedy star, in exclusive songs, assisted by Jack Granville at the piano. "Knights of Old" was presented here for the first time on any stage. A well selected cast acted the pretty playlet in blank verse. The story is of a beautiful young damsel of old who prays to her idol to grant her a lifelong wish, which of course is a love wish. The idol grants her prayer and sends her the god of thunder as a lover. After the pretty story is acted her thunder god leaves her not as a god but as a mortal and a memory. Beautiful scenery and wonderful lighting effects greatly aided in making this playlet the great success it was. Jack Rowan, entertainer, and English and Brodwick kept the audience laughing all through their act; the Harms Trio, the celebrated jugglers, sprang a great surprise at the audience by juggling a full-sized pool table, Aug. 6-8. The last half of the week Ethel Clayton, in "Souls Adrift," assisted by Milton Sills was the feature screen show. The fifteenth and final episode of "The Voice on the Wire," with Ben Wilson and Neva Gerber explaining the mystery, was very cordially received. Auber Trio, in a vaudeville oddity; Powder and Capman, two clever boys who know how to sing and dance; "Haunted," a comedy-drama with a capable cast. Fiddler and Shelton, colored comedians of quality; Martini and Maximillian, comedy magicians, kept the large audience in the best of humor regardless of the hot weather, Aug. 8-12. Packed houses throughout the week.

C. A. BITTIGHOFER.

OMAHA

OMAHA, NEB. (*Special*).—Empress: Heading the bill for the last three days of the week beginning July 29 the Phun Phiends—seven pretty girls, and two men—present music and comedy with good settings and pretty costumes. The Bell Sisters give several attractive songs and dances. The "Wizard of the Accordeon" is the title given D'Amico, who plays both classical and ragtime selections; Johnson and Wells sing and dance. The picture play, featuring Gladys Hulette, in "The Last of the Carnabys," closes the bill.

At the Empress, week of Aug. 5-7, headline honors went to Barrier-Thatcher and company in their clever one-act tabloid comedy drama, "The Way Out." The Three Weston Sisters offer a musical act. The Four Kasting Kays are aerialists and gymnasts. George and Tony close the bill with a rapid fire tumbling act. Photo plays: Alice Joyce in "Richard, the Brazen," Tom Mix in "A Soft Tenderfoot," and Pathe News Weekly.

Sun: Aug. 5, 6:—Naomi Childers in "The Auction of Virtue," "Lonesome Luke the Messenger," Emmy Wehlen in "The Trail of the Shadow," and Ralph Herz in "Blood Will Tell," Aug. 7, 8; Virginia Pearson in "Wrath of Love," 9, 10, 11.

Strand, Aug. 5, 6: Bessie Love in "The Sawdust Ring" and Pathe Weekly. Aug. 7, 8, 9: Enid Bennett in "Mother Instinct." Olive Thomas in "Madcap Madge," Aug. 10, 11. Beginning in September the Strand will be the home of Paramount-Artcraft features.

Muse, Aug. 5, 6: Bryant Washburn in "Filling His Own Shoes," Regina Badet in "The Golden Lotus." Aug. 7, 8: Antonio Moreno in "The Son of the Hills." Aug. 9, 10; "The Dappling Miss Davison," featuring Marjorie Rambeau, Aug. 11. "FRAN."

LEXINGTON, MASS.

LEXINGTON, MASS. (*Special*).—The Red Cross committee in Boston is co-operating with Elmer J. Walters, manager of Lexington Park, in promoting a women and children Red Cross knitting day when nurses mitts are to be knitted, togther with the knitting of six-inch squares that will be sewed together to make blankets for the boys at the front. The Boston papers are playing up this worthy idea and with the large acreage a tremendous crowd of women and children are expected to be on hand with their knitting needles and odds and ends of yarn. BIT.

Helen Holmes, who last season was leading woman with "The Silent Witness," and later the featured member of the Number 355 Company, is enjoying her Summer home on Deal Lake, North Asbury Park, N. J.

TAYLORVILLE

TAYLORVILLE, ALA. (*Special*). — Grand Theater: The serial picture, "Mystery of the Double Cross," and Paramount pictures are drawing good crowds, despite the extreme hot weather. Johnnie, only son of Chas. Vance, Manager of the Grand, aged 18 years, enlisted recently in Company I, 4th Illinois National Guards, and expects to see service in France before Winter.

CYRUS D. SIMPSON.

ST. PAUL

ST. PAUL, MINN. (*Special*).—A definite quietus has been put on a report that the Metropolitan House here might not reopen. Manager L. N. Scott is just back from New York, and gives out the following statement:

"The very encouraging increase in patronage accorded this theater during the latter part of last season and the great amount of interest already expressed in our coming season have decided the owners of this property to continue to operate it as they have for the past twenty-five years, as the home of first-class amusements in St. Paul.

"On my recent trip to New York the various theatrical producers assured me they will do all in their power to assist me in presenting to the theatergoers of this city the many successes of last season and the coming year.

"We shall open the Metropolitan Sunday, Aug. 26, with the musical success of last season, 'Very Good Eddie,' and if the theatergoers will respond as they did during the closing weeks of last season, I can assure them an excellent list of attractions during the coming season."

JOSEPH J. PFISTER.

ALTOONA

ALTOONA, PA. (*Special*).—The regular theatrical season is near at hand and everything loks encouraging for a big season. The Mishler opened its doors Aug. 15 with the Innocent Maid Burlesquers, followed by "Some Show," Aug. 16. The Orpheum opens Aug. 27 in a complete new decoration, with Manager Sim Allen at the helm. The Margaret Bryant Players at the Park played "The Girl from Out Yonder" week Aug. 6 to good business. Week Aug. 13 they had a double bill, "The Girl from Emerald Isle" and "The Morning After the Night Before." The Ladies' Orchestra at Lakemont are attracting crowds with their good music. The Strand Photoplay had "Womanhood" last week and played to packed houses. The Olympic had "The Slacker" week Aug. 13. Manager Sim Allen has just returned from Richmond, Va., where he was acting for the Orpheum Circuit, to take up his duties as manager of the Wilmer and Vincent house here for the coming season. A. E. Denman has accepted a position with the W. S. Butterfield Circuit of theaters, with headquarters in Chicago, and left for his new duties Aug. 11. Walter Vincent, of Wilmer and Vincent, was in town last week looking up his interests here.

ELLIS MARCH.

DETROIT

DETROIT, MICH. (*Special*).—Charles M. Welch, old time theatrical manager of Detroit, died Wednesday, Aug. 8, at the Samaritan hospital. He was 87 years old. In 1872 he opened the old Theatre Comique on Jefferson Avenue, the first variety house in Detroit. For the next thirty years he was an active figure in the stage life of Detroit and the East. He retired ten years ago.

Detroit Opera House, Aug. 6: "Somewhere in Georgia," with Tyrus Raymond Cobb, not only is a most interesting baseball picture, but it gives views of the "Georgia Peach" that one does not see on the baseball field. The scenario is by Grantland Rice. This is the first showing of the picture in Detroit.

Week of Aug. 6, Washington Theater: Harold Lockwood in "The Hidden Spring."

Madison Theater: Alice Joyce and Harry Morey in "Richard, the Brazen."

John H. Kunsky, who operates ten theaters in Detroit, has contracted for the first-runs of the Goldwyn pictures and will show "Polly of the Circus" with Mae Marsh at the Madison Theater week of Sept. 9. C. NINA FRITH.

ST. JOHN, N. B.

ST. JOHN, N. B. (*Special*).—Although most of the theaters are having the usual curtailment of business, due to the Summer exodus from the city, the bills continue to be fairly strong. The Opera House (Manager McKay) is drawing big crowds in spite of the foregoing with "Juvenile Revue" as headliners. This turn well deserved the big reception given it. "Gloria's Romance" is being found useful to seat the audience. The Imperial Theater (Manager Golding) has booked "Everywoman" with a big cast, for the latter part of the month, and continues high-class Vitagraph and Metro features, with the serial, "The Great Secret," on their week end bill. The Lyric and Unique (Joint Manager Hurley) are up to the usual standard with "The Mystery of the Double Cross." At the former "Perils of the Secret Service," at the latter, a big attraction, but the managements are planning for big business in the fall.

PERCY GIBSON.

EDMONTON, ALTA.

EDMONTON, ALTA. (*Special*).—Empire dark this week and next.

Pantages, July 30-Aug. 4: "Girl from Starland," Chester Gruber, Frederick H. Speare and company in a capitally acted performance of an interesting little play, "Everyman's Sister"; DeMichele Brothers, a clever pair of musicians, and a musical tabloid, "Miss America."

GEORGE FORBES.

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